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रमेशजङ्ग थापा

Edited by
Ramesh Jung Thapa

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विषय--सूची
Contents

अनुसन्धानको एक निष्कर्ष — पृष्ठ
शंकरमान राजवंशी — १

ऐतिहासिक पत्रस्तम्भ — ५

विश्वकर्मा : एक संक्षिप्त अध्ययन
हरिराम जोशी — १०

फाखेलमा फेला परेका धातुका प्रतिमाहरू
रमेश जंग थापा — १५

English Section — **Page**

Lichchhavi Art of Nepal
Rehana Banu — *1*

Tilaurakot Excavations
(2023- 2029 V. S.)
Tara Nanda Mishra — *11*

114 EP

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अनुसन्धानको एक निष्कर्ष

-शंकरमान राजवंशी

मानिसको सामाजिक विकासको साथ साथै व्यावहारिक काम पनि बढ्दै गएकोले त्यसका लागि दिन गणना र वर्षगणनाको जरूरत पर्दा सो गणनाको आधारका लागि मानिसले आकाशमा रहेका तारा ग्रहहरूको गतिको अनुसन्धान गरी ग्रहहरूको गति पत्ता लगाई ज्योतिषशास्त्रको निर्माण गरे। वैदिक कालमा ज्योतिष शास्त्र वेदकै अन्तर्गत थियो । यसैले त्यस ज्योतिष लाई वेदाङ्ग ज्योतिष भनिन्थ्यो । वेदाङ्ग ज्योतिषमा पञ्च संवत्सरात्मक युग मानिन्थ्यो। जुन युगको आरम्भ माघ महिनाबाट शुरू हुन्थ्यो । माघमा उत्तरायण शुरू हुने हुनाले माघबाट शुरू भएको वर्षलाई अयनादि वर्ष भन्दछन् । त्यस वर्षदेखि संवत्सरको शुरू गरिन्छ । ती संवत्सरका नाम क्रमैले संवत्सर, परिवत्सर, इदावत्सर, अनुवत्सर, इद्वत्सर हुन् । ती पांच संवत्सरको चक्रलाई एक युग कल्पना गरी त्यस युग भित्र युगको पहिलो आधाको अन्त्यमा एउटा र युगको पछिल्लो आधाको अन्त्यमा एउटा गरी अढाई-अढाई वर्षमा दुइवोटा अधिमास गाभ्ने चलन थियो । युगको पहिलो आधाको अन्त्यमा गाभ्दा आषाढमा अधिमास हुन्थ्यो । युगको पछिल्लो आधाको अन्त्यमा गाभ्दा पौषमा अधिमास हुन्थ्यो । तर यो हिसाब ज्यादै मोटामोटी हुनाले अधिमास ठीक ठीक ठाउँमा पर्न नजांदा युगको वर्ष कहिले बढाउनु पर्ने कहिले घटाउनु पर्ने अवस्था पथ्यो । त्यसैले तैत्तिरीय श्रुतिमा संवत्सरको नाम कहीं चार ओटा कतै पांच ओटा कतै छ ओटा सम्म पाइएका छन् । ३६६ दिनको वर्ष मानी पितामह (ब्रह्म) सिद्धान्तानुसार हिसाब गरी पंच संवत्सरात्मक युगको माध्यमबाट अधिमास गाभ्ने गर्दा केही सरलता आए तापनि कसर रहन जांदा अधिमास मिलाउन बराबर परिश्रम गरिरहनु पर्ने हुन्थ्यो र त्यसका लागि हिसाबको सूक्ष्मतामा दृष्टिगत हुन्थ्यो । यसै दृष्टिगत विचारको विकासले आर्यभटको आर्यसिद्धान्त निर्माण भयो । आर्यभटले ग्रह तारा घुमेको होइन पृथ्वी नै घुमेको हो भन्थे । त्यसले गर्दा तिनताक उनको सिद्धान्त मानिसहरू पत्याउंदैनथे । उनको सिद्धान्त जे भए तापनि गणितको विकास त्यो भन्दा अघिदेखि भैसकेको थियो । त्यसैले अधिमास मान्ने परिपाटीमा दुई मत देखा पर्दछ । जस्तै–

अमावास्यापरिछिन्नः सूर्यसंक्रान्तिवर्जितम्
अधिमासंम्बिजानीयात् गर्हितः सर्वकर्मसु
चैत्रादि भाद्रपदान्तानि यदा सङ्क्रम त्रुद्यते
(संक्रमत्रुटचते)

आषाद (ढ) मासवृद्धिः स्यान्नारदस्य वचो यथा
आश्विनादि फाल्गुण(ना)न्तानि यदा सङ्क्रमतुद्यते
(त्रुटचते)

पौषमासा निवर्द्धन्ते मासवृद्धि (ं) विधीयते
ननु इति कार्थमयनमेव मासवृद्धिः ॥
कर्कटे सिंहकन्यायां तुलाकीटधनुर्द्धरे
भानो (:) सङ्क्रमणे नष्टे द्विराषाढो विधीयते
मृगकुम्भधरे मीने क्रियगोनृयुगे तथा
अर्कसङ्क्रमणे नष्टे द्विपौषं कुरुते बुधः
अधिमासा यदा नष्टा र (अ) यणे (ने) द्वेसु
चिन्तयेत्
द्विराषाढो द्विपौषश्च भारद्वाजस्य वचनं (भारद्वाजवचो) यथा
(वी. पु. प्र. नं. १६३४ को धर्मनिर्णयतिथिसारसंग्रह)

सौर संक्रान्ति नपरेको औंसीले छुट्याइएको महिना अधिमास भनेर जान्नू। अधिमास सबै काममा नजाति छ। चैत्र देखि भाद्र महिना भित्रमा जब संक्रान्ति टुट्छ अर्थात् अधिमास पर्छ तब आषाढ महिना बढाइन्छ। आश्विनदेखि फाल्गुण महिना भित्रमा जब संक्रान्ति टुट्छ अर्थात् अधिमास पर्छ तब पौष महिना बढाइन्छ। यसरी मास वृद्धि गरिन्छ भन्ने नारदको वचन छ।

होइन यो कसरी हुन्छ र अयनमा पो मासवृद्धि हुन्छ। जस्तै कर्कट, सिंह कन्या तुला वृश्चिक धनु सम्म अर्थात् श्रावणदेखि पौष सम्म सूर्यसंक्रान्ति टुट् भएमा अर्थात् अधिमास परेमा आषाढ महिना बढाइन्छ। मकर कुम्भ मीन मेष वृष मिथुन सम्म अर्थात् माघ देखि आषाढ महिना सम्ममा सूर्यसंक्रान्ति टुट् भएमा अर्थात् अधिमास परेमा पौष महिना बढाइन्छ। जब क्षयमास पर्न आउंछ तब अयनमा आषाढ तथा पौष पनि बढाइन्छन् भन्ने भारद्वाजको वचन छ।

यसरी चैत्रादिबर्ष र अयनादि वर्षबाट वर्षको पूर्वार्धमा अधिमास परे आषाढलाई अधिमास मान्ने भन्ने र वर्षको उत्तरार्धमा अधिमास परे पौषलाई अधिमास मान्ने भन्ने दुई किसिमका प्राचीन परिपाटी बने। ती परिपाटीका तालिका निम्न लिखित अनुसार बन्ने भए। जस्तै

भारद्वाजमतानुसार

श्रा भा श्वि का मं पौ	मा फा चै वे ज्ये आ
आषाढ	पौष

नारदमतानुसार

चै. वै. ज्ये. आ. श्रा. भा.	श्वि. का. मं. पौ. मा. फा.
आषाढ	पौष

उक्त भारद्वाजको मत अयनादि वर्षको हो। यसलाई वेदाङ्ग ज्योतिषको परम्परा भन्नु पर्छ। नारदको मत चाहिं त्यस पछि स्थापित भएको मत भन्नु पर्छ। नारदको मत चैत्रादि वर्षको छ। लिच्छविकालमा नेपालमा कार्तिकादिवर्षको चलन थियो (१)। अधिमास गाभ्ने माध्यम चाहिं नारदमतानुसारको थियो (२)। लिच्छविकालमा चन्द्र सूर्यको हिसाबमा केही सूक्ष्मता आइसकेको थियो तापनि परिष्कृत रूपमा थिएन। त्यसैले ब्रह्मगुप्तले ती अपरिष्कृतरूप हिसाबलाई अवगत गरी परिष्कृत रूपमा ब्रह्म सिद्धान्त बनाए। लिच्छविकालको पंचाङ्ग गणनाको हिसाब ब्रह्मसिद्धान्तबाट मिल्न आएकोले त्यस बखत ब्रह्मसिद्धान्त अनुसार मिल्दो किसिमको गणना हुन्थ्यो भन्ने कुरा पुष्टि हुन आएको छ।

केतकरले प्राचीन शिलालेख तथा ताम्रपत्रादिका मिति निर्णय गर्न सौरार्य ब्रह्मपक्षीय तिथि

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१ लिच्छवि संवत्को निष्कर्ष १८–२१ पृष्ठ

२ लिच्छवि संवत्को निष्कर्ष २७ पृष्ठ

गणित नामक पुस्तक बनाएको हुं भनी बोलेका छन् । तिथिमितिको गणना गर्न बितेका अधिमास विचार गर्नु आवश्यक पर्ने हुंदा शक १ देखि बितेका अधिमास तालिका र पछि आउने धेरै वर्ष सम्मका अधिमास तालिका दिएका छन् ।

लिच्छवि अभिलेख मध्ये अंशुवर्मा भन्दा माथिका अभिलेखमा एकथरी संवत् र अंशुवर्मादेखिका अभिलेखमा अर्को थरी संवत् गरी २ थरी संवत् पाइएका छन् । ब्रह्मसिद्धान्तवाट गणित गर्दा अंशुवर्मा भन्दा अघि चलेका संवत्मा २२ वर्ष घटाएपछि शक संवत् हुने कुरा पत्ता लाग्यो र चांगुको मानदेवको स्तम्भलेखमा "संवत् ३८६ ज्येष्ठमासे शुक्ल पक्षे प्रतिपदि रोहिणी नक्षत्रयुक्ते चन्द्रमसि मुहुर्ते प्रशस्ते अभिजिति" भनी लेखिएको मितिको गणना गर्दा सोमवार आएकोले प्रशस्ते अभिजिति मुहुर्ते भनी अन्वय गरे ऊँ रोहिणी नक्षत्रयुक्ते प्रतिपदि भनी अन्वय गरी चन्द्रमसिको अर्थ सोमवार भन्न मिल्ने भयो । त्यसको अर्थ पहिले संवत् ३८६ जेठ महिना शुक्ल पक्ष परेवामा रोहिणी नक्षत्रमा चन्द्रमा बसेमा असल अभिजित् मुहूर्तमा भन्ने गरी आइरहेको थियो । कारण त्यस वखत गणनाबाट निर्णय भैसकेको थिएन । चन्द्रमा जुन नक्षत्रमा जान्छन् त्यही नक्षत्र पञ्चाङ्गमा लेख्ने चलन छ । त्यसकारण जुन दिन नक्षत्र लेखेको हुन्छ त्यो दिन त्यस नक्षत्रमा चन्द्रमा छन् भन्ने कुरा स्वतः थाहा हुने हुन्छ । रोहिणी नक्षत्रमा चन्द्रमा वसेको वेलामा भनी अर्थ गर्दा अत्युक्ति हुने भयो । गणितवाट सोमवारको पुष्टि हुंदा चन्द्रमसिको अर्थ सोमवार भन्ने कुरामा शंका नहुने भयो ।

भक्तपुर इनाय्टोलको अंशुवर्माको अभिलेख प्राप्त छ । त्यसमा यस्तो लेखिएको छ :—

३. ... भूपतिभिर्धर्मगुरुत्वयागुरुकृतप्रसादानु (ब)
४. तिभिरेव भवितव्यमिति स्वयमाज्ञादूतकोत्र राजपु
५. त्रस्थितिवर्मा संवत् ३१ द्वितीय पौष शुक्लाष्टम्याम्

[धनवज्र वज्राचार्यद्वारा संपादित लिच्छविकालका अभिलेख ३१५ पृष्ठ]

पाटन सुनधाराको अंशुवर्माको अर्को अभिलेख पनि प्राप्त छ । त्यसमा यस्तो लेखेको छ ।

१५. ... भविष्यद्भिरपिभूपतिभिर्धर्मगुरुभिर्धर्माधि
१६, कारप्रतिपालनादृतैर्भवितव्यम्संवत् ३४ प्रथम-पौष
१७. शुक्लद्वितीयाम् (दू) तकोत्र महावलाध्यक्ष-विन्दूस्वामी

(धनवज्र वज्राचार्यद्वारा संपादित लिच्छविकालका अभिलेख ३४० पृष्ठ)

उक्त अंशुवर्माका संवत् ३१ को अभिलेखमा र संवत् ३४ को अभिलेखमा पौषमा अधिमास मानेको स्पष्ट छ । यी अधिमास वेदाङ्ग ज्योतिष अनुसार छैनन् । किनभने पञ्च वर्षात्मक युगभित्र एउटा आषाढमा र अर्को पौषमा अधिमास हुनु पर्ने सो नभएको हुनाले वेदाङ्ग-ज्योतिषको परिपाटी राम्रै संग छुटिसकेको कुरा स्पष्ट छ । यी अंशुवर्माको पालामा आएर नयां संवत् चलेको कुरा पनि स्पष्ट छ । यस संवत्को अनुसन्धान गर्दा शक ४७४ बाट उठाइएको संवत् भन्ने पत्ता लाग्यो र ब्रह्मसिद्धान्तवाट आएका चन्द्रसूर्यको हिसाबवाट संवत् ३१ (शक ५०६) वैशाखमा अधिमास पर्न आयो । संवत् ३४ (शक ५०८) भाद्रमा अधिमास पर्न आयो (१) ।

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३ लिच्छवि संवतको निष्कर्ष १७-१८ पृष्ठ, प्राचीन नेपाल ४० अङ्क

संवत् ३१ को अधिमास भारद्वाजको मतमा मिल्छ। तर संवत् ३४ को अधिमास भारद्वाजको मतमा पनि नारदको मतमा पनि मिल्दैन। त्यसकारण अंशुवर्माको अधिमास मान्ने परिपाटी भिन्नै रहेछ भन्ने कुरा देखियो।

लिच्छविकालमा कार्तिकादिवाट वर्षारम्भ मान्ने कुरा छंदै थियो। अधिमास मान्ने प्राचीन परिपाटीमा वर्षको पूर्वार्धमा अधिमास परे आषाढमा अधिमास मान्ने र वर्षको उत्तरार्धमा अधिमास परे पौषमा अधिमास मान्ने कुरा अंशुवर्मालाई अवगतै थियो। त्यसकारण अंशुवर्माले आफ्नो परिपाटीको वर्षारम्भ अनुसार कार्तिकदेखि चैत्रसम्म वर्षको पूर्वार्धमा अधिमास परे आषाढमा अधिमास मान्ने र वैशाखदेखि आश्विनसम्म वर्षको उत्तरार्धमा अधिमास परे पौषमा अधिमास मान्ने किसिमले सुधार गरी नयाँ परिपाटी स्थापना गरे। त्यसै अनुसार उपयुक्त अभिलेखमा अधिमास लेखिएको कुरा सिद्ध छ। अंशुवर्माको अधिमास मान्ने परिपाटीको तालिका निम्नलिखित छ। जस्तै–

अंशुवर्माको परिपाटी अनुसार

का.	मं.	पु.	मा.	फा.	चै.	वै.	ज्ये.	आ.	श्रा.	भा.	श्वि.
			आषाढ							पौष	

त्यसैले चांगुनारायणको सुनको कवलमा रहेको अंशुवर्माको सुवर्णपत्राभिलेखमा संवत्को प्रकरणमा अंशुवर्माले स्वसंस्थया शब्द प्रयोग गरेको अर्थ खुल्न गएको छ। सो अभिलेख यस प्रकार छ –

१. ॐ एकत्रिंशत्तमे वर्षे वर्तमाने स्वसंस्थया
माघशुक्लत्रयोदश्याम्पुष्येण सवितुर्दिने १

२. कालेन शीर्णभवलोक्य समस्तमाद्यं
हैमं हरेर्भगवतः कवचं सताक्ष्यंम्

३. तस्मान्निदर्शनमवाप्य जगाद्धितार्थं
सन्चस्कृवान्नरपतिः पुनरंशुवर्मा २

(धनवज्र वज्राचार्यद्वारा संपादित लिच्छविकालका अभिलेख ३१७ पृष्ठ)

अन्वय–

ॐस्वसंस्थया । वर्तमाने । एकत्रिंशत्तमे । वर्षे । माघशुल्कत्रयोदश्याम् । पुष्येण । (युक्ते) । सवितुः । दिने । नरपतिः । अंशुवर्मा । कालेन । समस्तं । शीर्णं । हरेः । हैमं । सताक्ष्यं । कवचं । अवलोक्य । तस्मात् । निदर्शनं । अवाप्य । जगद्धितार्थं । पुनः । आद्यं । सञ्चस्कृवान् ।

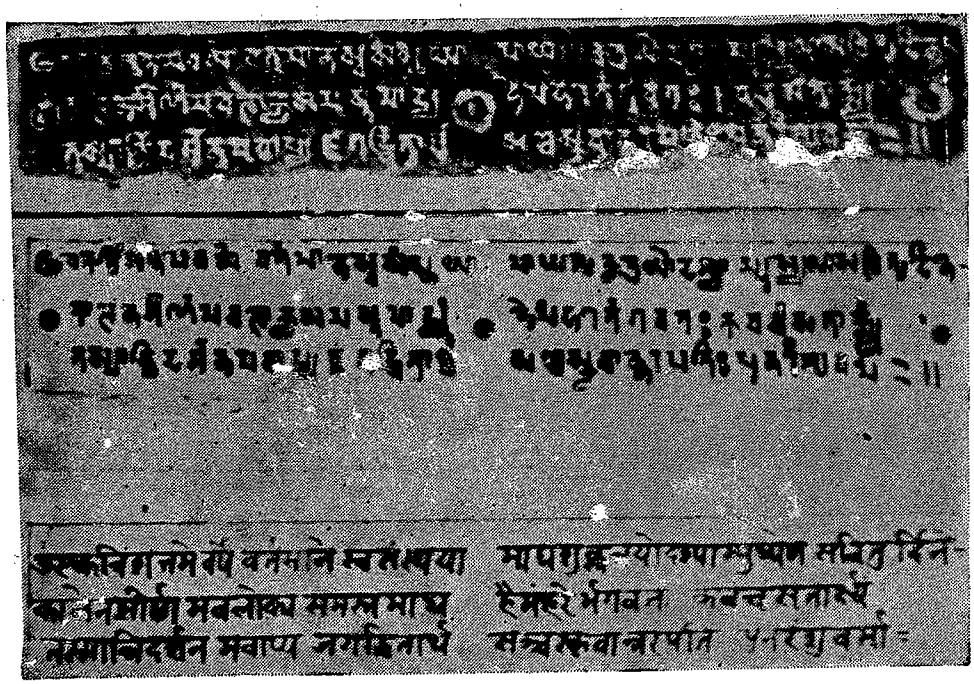
पदार्थ–

ॐ मंगलपूर्वक । स्वसंस्थया = आफ्नै परिपाटी अनुसार । वर्तमाने = चलेको । एकत्रिंशत्तमे = ३१ । माघशुक्लत्रयोदश्याम् = माघशुक्लत्रयोदशीमा । पुष्येण =पुष्यनक्षत्रले । युक्ते–युक्त भएको । सवितुः= आइतवारको । दिने=दिनमा । नरपतिः=राजा । अंशुवर्मा = अंशुवर्माले । कालेन = समयले गर्दा । समस्त=सबै । शीर्णं=जीर्ण भएको । हरेः = विष्णुको । हैमं=सुनको । सताक्ष्यं=गरुडसहितको । कवचं=कवचलाई । अवलोक्य=देखेर । तस्मात्=तिनबाट । निर्दशनं =नमूना । अवाप्य=पाएर । जगद्धितार्थं=संसारको हितको लागि । पुनः=फेरि । आद्यं=पहिले जस्तै । सञ्चस्कृवात्=बनाइदिए ।

भावार्थ–

आफ्नै परिपाटी अनुसार चलेको सवत् ३१ माघशुक्लत्रयोदशी पुष्य नक्षत्र आइतवारको दिन समयले गर्दा संपूर्ण जीर्ण भएको भगवान् विष्णुको गरूड सहितको सुनको कवचलाई देखेर राजा अंशुवर्माले संसारको हितको लागि त्यस नमूना पाएर पहिलेकै जस्तै फेरि बनाइदिए।

अंशुवर्माको यो सुधार कहांसम्म कायम रह्यो भन्ने कुरा निश्चित रूपले थाहा हुन सकेको छैन। नेपाल संवत् आरम्भ भइसकेपछि पुरानै परिपाटी अनुसार नारदको मत अपनाएको बुझिन्छ। अंशुवर्माको अधिमासको हिसाव ब्रह्मसिद्धान्तबाट मिलन आएकोले अंशुवर्माले अपरिष्कृत ब्रह्मसिद्धान्तलाई अपनाई अधिमास मान्ने तरीकामा सुधार ल्याएको कुराको एक निष्कर्ष उपयुक्त अभिलेखहरूबाट ज्ञात भएको छ। ◆



ऐतिहासिक पत्रस्तम्भ

[वि. सं. २०३२ कार्तिकमा सेती महाकाली अञ्चलको ऐतिहासिक सर्वेक्षण भ्रमणमा श्री शङ्करमान राजवंशीले पढी ल्याउनु भएका केही अभिलेखहरूको उतार पाठ क्रमशः तल दिइन्छ —सम्पादक]

शाके १२९८ को अभयमल्लको ताम्रपत्र

१ ॐ स्वस्ति अविकल भुवन भरोद्वहन धैर्य प्राचु-
२ र्यकीर्तिकदम्बेनैकशेष कव
३ लितकलेवरस्य नीहारगौरस्यानन्तसेवापर वपुरूद्धहत
४ स्तुहिनगिरेर्नितम्बे व
५ र्तमानामभिगलितदुकूलशंकामिवोद्वहंत्याश्वेत सरि-
६ तसमलंकृत परिसर
७ प्रदेशानुदुम्बरपुरीमधिवसन्नतुल भुजवलविजितरिपुवल
८ कामिनीजननयन
९ निर्गत वारिपूर सुदूरसमुत्सारित मत्सरि क्षितिपति-
१० प्रतापानलप्रचंड भुजदं
११ ड कुंडलितकोदंड खंड निर्गच्छच्छर निकर प्रवाह
१२ जर्जरीकृतावरि भूधरा सुरसंह
१३ रणवालगोपालः कांवोजवानापुरूवल्लीक पारसीका
१४ द्युद्गतार्वरत्नसंघ साहसस
१५ मुद्गत सवल सामन्तमंडलीभौलि मंडित चरणसरोज
१६ सपरिहारः श्रीमान्नभयमल्लश्रि
१७ रं जयतु ।। श्री शाके १२९८ फाल्गुनवदि ७ रवौ
१८ राइको आदेश
१९ वाज्रुका अधिकारीका
२० किप्रति ॥ आ ॥ अदन गावको बेलकाटियोनि
२१ भौनेक गढे सहित एकत्र आलो १॥ स
२२ र्वकर अकर सर्वदोषविशुद्ध कि जै वंह्म जोइसि
२३ महिराज जोइसि पसाकि अक्च्या छुं ।
२४ सुडालि पेढालि मोटु अपुतालि । जानि । दोष स
२५ भै छाडि अक्च्याछु क्षापा गुंप्याकदिन्या
२६ कुत भाल । पोटलो पिठाये । कोहिलैन नपाव जो
२७ भाषा पृथ्वीमल्ल रा
२८ इका पसाकि तै भाषा म पसाकि अक्च्यांछु । यो
२९ भाषा अभय
३० मल्लकी साखा पसाकि अन्क जैवह्म जोइसि महि-
३१ राज जोइसि
३२ कि साखा चेलीको चेलो आदिभुंच अत्र साक्षिण
३३ सूर्याचन्द्रमसौ
३४ रत्नत्रय ॥ भूमंडलका साक्षि जैरुवल राउला सिरि-
३५ वले राउ
३६ ला राजब्रह्मराउला पेखक अजु खडगाहा लेखक
३७ धर्मदास जोइसि

शाके १२९८ को अभय मल्लको ताम्रपत्र

ॐ स्वस्ति अविकल भुवन भरोद्वहन धैर्य प्राचुर्यकीर्ति कदम्बेनैकशेष कवलित कलेवरस्य नीहारगौरस्यानंत सेवापर वपुरूद्धहतस्तुहिनगिरेर्नितंवे वर्तमाना मभिगलितदुकूलशंकामिवोद्वहंत्याश्वेतसरितः समलङ्कृत परिसरप्रदेशानुदुम्बरपुरीमधिवसन्ततुल भुजवलविजित रिपुवलकामिनीजननयननिर्गत वारिपूर सुदूर समुत्सारित-मत्सरि क्षितिपति प्रतापानल प्रचंड भुजदंडकुंडलितको दण्डखंडनिर्गच्छच्छरनिकर प्रवाह जर्जरिकृतारि भूधरा सुरसंहरण वालगोपाल स्कांवोजवानापुरूवल्लीक पारसीकाद्युद्गतार्वरत्नसघाहससमुद्गत घसवल सामंत मंडली मौलिमंडितचरणसरोजः संपरिहारः श्रीमान्नभयमल्लश्चिरं जयतु श्रीशाके १२९८ फाल्गुन सुदि २ भौमे राइको आदेस् ॥

जुसि कांपिलीका अधिकारी कार्कीप्रति ॥ निम्लिका

माछा आथा ढुंखेतको गाग्री पाटालाइ । नया खेत । वडाखेत । वाज्या भुंवाका गठा डुंग्रिवगान । सिलधा ख्रो । भुगदि पाटो ३ कत्र आला २ मंमलाका तामापत्र शासन् कि । आचंडार्कश्छाइकि । महिराज सोति अभैराज सोति । प्रभु सोति । पसाकि अक्रचाछुं । सर्वदोष विशुद्ध । सर्वकर अकर किपसाकि अक्रचांछुं । क्षापागुंफा । कदित्यापोदलो पिठायो मोद अपुतालिमुडालि पेटालि ॥ जारिचोरिकोहिलैनन् पाव यो भाषा अभयमल्लकी शाखा वसाकि अकन सोतिकि शाखा भुंवः ॥ अत्र साक्षिणः रत्नत्रयाः । सूर्याचन्द्रभसौ जैतन्नह्म राउला॥ येवु राउला । उदैसिंघ राउला अछामि राउला शुभम्

शाके १३४३ को
पृथ्वी मल्लको ताम्रपत्र

१ ॐ स्वस्ति ॥ अत्यन्ताद्भुतदर्शनात्प्रतिदिनं सवीर्यचिन्तामणि । माङ्गल्यस्य निकेतनं नयनयोरानन्द

२ ...दुष्प्राप्यपरमल्पपुण्यविभवो मोहांधकारापहो ॥ जहनाद्यैरपि संस्तुतश्च भगवान् बुद्ध

३ श्चिरं पातुवः ॥ श्री राजराजेश्वर परम भट्टारक श्री राजाधिराज राजमुकुटेश्वरस्य श्रीप्रिथ्वीम

४ ल्लकी भाषा उदैसिंह रजवारा सुमतिवं रजवार सान्तपुर राजपरिवार चिरंजयतु ॥ अत्र शाके १३४३

५ मार्गशिरमासे शुदि एकादश्यां तिथौ बुधवासरे । रा उदैसिंह रजवारा सुमतिवं रजवार एति राजा ये लैन्तिले

६ कुशो संकल्प कि दोहोलि दत्तकी ताम्र सासनकी पशकी अकन्यो छ सुमेसर उपाध्यायेले पावो छ। इनु राजको चे

७ लीको चेलो दोसुमेस उपाध्याको चेलोको चेलो भुंचा सर्वकर अकरा सर्वदोष विशुद्ध चीरो जारो दंडा कुंडा मोडा अपुता

८ लि जारिचौरि नष्टा पलाया सर्वदोष विशुद्धकी अकन्याछु ॥ एति मोपशाकि मा छु । मलानि । अंको द्रामुनु । प

९ इमाका आल १३ तांम सहित ॥ अत्र सीक्षिणः सूर्यचन्द्रा भूमंडलका साक्षि जैसिंह थापा । थागु थापा विजु था

१० पा । जसु थापा मनिकु थापा सिखु थापो जुढु थापो व्यामु थापो वलिराज थापो । राउसु राउत् । मुमुरौल्यासक्रु धा

११ मि । नरू बुढो । रिडु बुढो । मुदै गुथाल मानि कुदानि जोथो कोतक खुण्य प्रतिपाला सो स्वर्गलोकवाजो यो पुण्यधा

१२ ल धलावा तस्को वांपगाद्धामा मूंग्रि । तस्की एकैसे कभी नर्क पदादिग्गजकमठ कुलाचल फणिपति वि

१३ वृतापि वलति वसुधेयां प्रतिपन्नममल मनसीनेविचलति पुंशांयुगान्तेपि शुभं

१४ स्वदत्तं परदत्तं वा ये हरंतां वसुंधरा । षष्टिवर्षसहस्राणि वृष्ट्यायां जायते कृमि । शुभमस्तु

१५ लिषित साक्षि जसु जोतिषी ।

शाके १३४३ को
पृथ्वीमल्लको ताम्रपत्र

१ ऊँ स्वस्ति ।। श्रीगणेशाय नमः ।। श्रीमति स्वस्तिकजलावतरुचक द्विपाल त्रिपाल चतुशाल सु

२ धाधवल सौधोत्सङ्ग गीतकामिनीकलकलाकुलितकलशार्ध मनोहर ।। श्री राजराजा

३ धिनाथ । परम भट्टारक । परमवैष्णव । श्री पश्चिमाभिधान रिपुमल्लस्य रालो । श्री

४ पृथ्वीमल्लस्य विजयराज्ये । श्री रिपुमल्लस्य सपरिवा रश्चिरंजयतु ।। श्रीजाचेशररा

५ जाधिराज । परम भट्टारक जिवचरणराधनकुशलस्य । शक्तिवर्मण । समेल

६ वर्मण । सुमतिवर्मण तस्य विजयराज्ये वलाङ्ग्या नामदुर्गस्य । शान्त पुरसपरिवार

७ श्चिरं जयतु ।। श्री शाके १३४३ मासे १० तिथौ ० वासरे ६ श्री राजराजेश्वर सुमतिवर्मरज

८ वारलैकातैं गावका आला २ पातलिका अघाला सहित नवाकोटको आलो डेढनाडिस

९ हित स्याउधा विसौनिका अवाउउधो । तिले कुशे संकल्प करि दोहोलि दत्तकि सु

१० मतिवर्म पसाकियो । सुमेसर उपाध्यालै पायो । सुमति

बर्मको चेलाइको चेलो हो

११ सुमेसर उपाध्याको चेलाईको चेलो भुँचासर्वकर अकर। सर्वदोष विशुद्धा चोरिजा

१२ लि मुडालि पेटालि। नाठपैठ। आकासको ढिडो। पातालकि निधू एति दोष विशुद्धः।

१३ अत्र साक्षि। सूर्यचन्द्र। भूमंडलका साक्षि। अमाढा अभैराज भाषाआ

१४ दिवं राउला। नरु थापा। सोहडथापा। गाजिवं थापा। देउवं थापा। चंद्र

१५ व थापा। पिथुरो थापा। केसु राउत। सानु षड्गाहा। यो तामापत्रको ढा

१६ जो जोपाल घलाव तास्कि एकै सै पुरुषा महारौरव नर्क पडा जो यो भाष

१७ पतिपाल सो पुन्य पाइय। स्वदत्तं परदत्तं वा, ये हरंति वसुँधरा ष

१८ ष्टीवर्ष सहस्राणि वृष्टायां जायते कृमि। शुभं।

१९ लिषित साक्षि जसुदैवज्ञ।

शाके १३४८ को
राजा सुमति ब्रह्मको ताम्रपत्र

१ ऊँ स्वस्ति। विघ्नेश्वर सफल्लभंकजलापकारो श्री मत्सुरासुरसमनार्चित पादपद्माव

२ द्धकारहरलकरुग्रमुर्तिदुर्गात्मजादरुवोदुरितानि सद्य। श्री राजाद्विराज प

३ रम भट्टारक परममाहेश्वर श्री सुमतिब्रह्म श्चिरं जयतु। श्री शाके १३४८ माघसुदि गुरु

४ वार श्री सुमतिब्रह्म रजवारको आदेश उदैसिग् रजवारको आदेश कुंदि वाज्रुका अधिका

५ रिकार्कि बुढा थापा रोकाया खुबास भै प्रति अम्कोपसलारि दादिम पढो गंष। लगवंडाचाढो

६ टाकुका तालि पिपले उधो। माला पला नपोला पढो निला षाल वोढा बाट उभो एंति तिल

७ कुस सहित संकल्प करि सुमेसर उपाध्या। पस्तकियां छु सुमतिब्रह्म उदै सिग दुहै

८ का चेलिका चेला दिन सुमेसर उपाध्याको चेलिको चेलो भुँचा सर्व कर अकर सव दोष

९ विसुद्ध हिल पानि धुल स्याउलिमो सुप्र पुला लिरू। रिचोरि मुडालि पेरालि डाका मकाढिउ

१० पातालकि लिधसलै छाडि धामर्म छौ। जो यो पुन्य घाल घला तसो कुकि नडापडा तग

११ सुग्रि वाप्गाधहा अत्र साछि सूर्य चंद्र भूमंडलका साक्षिण अमात्य थागु थापा

१२ नैसिग थापा सानुकं विसुगजि ब्रह्म थापा। छिषु थापा सारु खड्गा असुन वमदाधि

१३ कारिकरम्मा बुहो लिषित रांधु जोइसि। स्वदत्तं परदत्तं वा ये हरन्ति वसुधरां। सास्त्रिवर्ष सहस्रानि विष्टाया जायते कृमि सुभम्

शाके १५७० को
डोटी दिपायल दिलीपेश्वरमन्दिरको भित्तामा रहेको पाहाडी साहीको शिलालेख

(१) श्रीगणेसाये नमः। श्री साके १५७० श्री

(२) संवत १७०५ ।। राजा पहाडी साहि वजीर

(३) नागम विष्ट।। सिवनाथकी कै ।। मसाहो

(४) जे र कृमी

शाके १६२३ को
वझाङ् तलकोटका राजा भूपतिसिंहको ताम्रपत्रको नकल

ऊँ स्वस्ति ।। श्री शाके १६२३ ज्येष्टमासे २ भृगुवासरे ६ स्वातिनक्षत्रे १५ श्रयोदश्यांतिथौ १३ श्री राजाधिराज भूपतिसिंह पादा चिरं जयतु माधुसिंह पादा चिरं जयतु भोपतिसिंह रजवारले माधुसिंह गोसाइ जिउले मयाचित यो सिगातु धराला विक्रम धनालाले देउरोटिमउ अपुतालि मेटि पायो ।। सर्वकर अकर गरि पायो छ टाकुरले मयाचितयो छ यैं वाचा भित्र धन देलो भग्न नैन धात्या किव्वात सुनैन ।। धात्यकिघात सुन्य राजाको धर्म वाजि जाला विक्रम धरालाका नाति पुतले ठाकुर छाडनैन ।। मेदनिसिंहका नाति पुतले धर्म राषनु नाना दोष नडागु ठुला दोष नमार्नु राडि स्वासनी मुव्य छोतो भयाका दिन ठाकुरका नातिपुतले पालि षानु षडो

उषेडो संग्राति वलक नषानु और संग्राति षानु येसो साक भाक छ अत्र साचि सुर्ये चन्द्र साचि पौन पानि भुमण्डलका साचि हितपुरनसिंह जतु थापा मानिकु जोइसि वेत्कालिसाचि गण्डाउलासमदु जोइसि साचि संग्राम थापा सगुसिंह साचि लिषित साचि अपनि वाडलि उषेडो धांड्य सुनार साचि ।। ।। स्वदत्तं प्रदत्तं वा जेन हरंति वसुँधरा षष्टिसहश्र वर्षाणि विष्टायां जायेते कृति ।। ।। सत्यराम ।। राम ।। राम ।। ।। शुभम्

शाके १७०१ को कृष्णशाहीको ताम्रपत्र

स्वस्ति श्री साके १७०१ समये चैत्र शुदी १५ श्री माहाराजाधीराज श्री रैका कृष्णसाइ पादा चिरं जयतु श्री रैकाज्यूपायले मयाचितोइ करियाषेत आज ८ आठ प्रद्युमन जोइसिले वरधा लागो गरि पायो अत्र साछी चंद्र सूर्य भूमंडलका साछी श्री दीप साही गुसाइज्यू सगरम साही देवान जैदेव पडम ज्यू पुरोहित जसु कठाइज्यू नेव देउचन साउन भागीरत गौलीनार सींग खडका सुना धानुक कल्यान धानुक विरसीग धानुक जरीवान वोरो वयालही वासेरालो रैकाल लीषीत साछी सीवराम पंथ अन्यथा नास्ति ।

वि. सं. १८५० को श्री ५ रणवहादुरशाहले पाहाडी साहीलाई गरिदिएको लालमोहर

स्वस्ति श्री गिरिराज चक्र चूडामणि नरनारायणेत्यादि विविध विरूदावालि विराजमान मानोन्नत श्री मन्महाराजाधिराज श्री श्री श्री महाराजे रणवहादुर साहवहादूर शाह सम्सेर जङ्ग देवानाम् सदा समर विजयिनाम्

आगे पाहाडसाहीके डोटीको रजाइँ तम्रा वावा विष्णुसाहीलाई वक्स्याको हो आजसम्म तम्रो वाहालि चल्याको जगा र छान्नु थलाहारो समेत थपि तिमिलाई रजाई थामि वक्स्यौं आज हालसाल दुई कम्पनीको दर्माहा तेईस हजार दुईसये असि २३२८० रूपञा सालिन्ना भर्नु हाम्रो सोझो गरि वाउन्न लाषका सरहशित हान्ना ठाउ हान्नु कुर्नाठाउ कुर्नू गरि आफ्ना षातिर्जामा शित रजाइ जानि भोग्य गर इति सम्वत् १८५० साल मिति कार्तिक शुदि १३ रोज ६ मोकाम कान्तिपुर राजधानि शुभ्म्

वि. सं. १८८६ को वाजुरा मालिका देवीको भण्डार घरमा रहेको घण्टाभिलेख

स्वस्ति श्री गजराजसिंह नृपतिः श्री मालिका प्रीतये ।
घण्टानाद मनोहरां सुललितां सद्बुद्धिमानर्पयत् ।।
या देवी सकलार्थदा हिजगतां सर्वैक वन्द्यां तु सा ।
देवी मङ्गलमातनोतु नृपतेः श्री मालिका सर्वदा ।।१।।
श्री शाके १७५० सम्बत् १८८६ मास १ तिथौ १५ रोज शुभम्

वि. सं. १९०३ को वाजुरा मालिकादेवीको भण्डारघरमा रहेको नगडाभिलेख

स्वस्ति श्री सम्वत् १९०३ सालमिति श्रावण शुदि १४ रोज २ का दिन श्री मालिका माइ प्रीति गरि श्री मच्चौतरिया मीन विक्रन शाहले चढायाको नगरा हो येस्मा जस्ले लोभानि पापानि गर्ला पञ्च महापातक लाग्ला शुभमस्तु

वि. सं. १९०४ को रूक्का लालमोहर

श्रीदुर्गा

श्रीमालिकादेवी	श्री ५ वाज्याज्यू
१	२

स्वस्ति श्री मन्महाराजाधिराजाकस्य रूक्का

आगे जयदेव जोसीके जिल्लै डेटि चौकि गर्षा मध्ये काजी अमर सिंह थापा मार्फत···१···का नित्यपूजा भोगवलिदान निमित्य···२···बाट वक्सि गूठ चह्रायाको वटोला गाउ १ नयांघर गाउं १ वोगटी गाउ १ जमागाड३ को आमदानीले अखण्डवत्ति नित्य नैमित्य पूजा गर्नु भनी तिम्रा वाज्या नारायेण जोसीलाइ पूजाहारि कामको मोहर गरि वक्सनु भयाको आजसम्म थामियाकै छ मेरा नाउमा मोहर गरिवक्स्या सर्कारको जय मनाई पूजा गर्दाहुँ भनि श्री प्राइम मिनिष्टिर यान कम्यांडर ईनचिफ जनरल जङ्गवहादुर कुँवर मार्फत हाम्रा हजूरमा विति पार्दा जाहेर भयो तसर्थ अधिका वमोजिम दरियाका गुठी जग्गावाट पोता आमदानीका रूपैआले अषण्डवत्ति आजापूजा चलाउनु भनि हामिले पनि लालमोहोर गरिवक्स्यौं अघि देषि चलि आया वमोजिम नित्य नैमित्य आजापूजा अषण्ड वत्ति चतुर्मास पाठ सदावर्त चलाई हाम्रो जय मनाई गुठी जानि चलन गर इति सम्वत् १९०४ साल मिति पौष सुदी १२ रोज २ शुभम्

मार्फत जयवहादुर कुंवर
मार्फत जंगवहादुर कुंवर

वझाङ तलकोटका राजा सुदर्शन शाहले महेश्वर सिंहलाई लेखेको पत्र

ॐ स्वस्ति श्री महाराजाधिराज चक्र सुदर्शन साहज्यू को आदेश महेश्वर सिंह हाम्रो भला सुकालियाको समाचार... कि कृपाले भलो छ ताहां सामाचार भला चाहन् विसेष राजा राह मान भंडारि साम्नु राजा पुग्या सामाचार पायौं सन्तोक मानौं आफ्नु सद्धा राखौं वोल विन्ति गरौं भन्या होलि औसजका दिन आफु जिय छेत्रपुर तिमिले पुग्नु चाइदो छ ज्यामथ सावरि गर्नु होला याइ वसि होला शुभमस्तु

विश्वकर्मा: एक संक्षिप्त अध्ययन

हरिराम जोशी

हिन्दु देवमालाका सुप्रसिद्ध देवताहरू मध्ये विश्वकर्मा पनि एक रहेको छ। यिनी केवल पुराणकालीन देवता मात्र नभई ऋग्वेदकालीन देवता भएको कुरा ऋग्वेदिक ऋचाहरुको अध्ययनबाट जानिन्छ। ऋग्वेद १०।८१।१–४ ऋचामा पृथ्वीका सृष्टिकर्ताको रूपमा विश्वकर्मालाई लिनुको साथै तिनको आकृति बारे वर्णन गरिएकोछ। (१) त्यसमा विश्वकर्मालाई चारैतिर आंखा, मुख, बाहु औ पैर भएको भनी उल्लेख गर्दै आफ्ना हात खुट्टाले पृथ्वीलाई सृष्टि गर्ने रूपमा चित्रित गरिएकोछ। ऋग्वेद ७।३५ ऋचामा तत्समयका देवताहरुको नामक्रममा त्वष्टाको उल्लेख आएकोछ। (२) अमरकोष अनुसार त्वष्टा विश्वकर्मा–को अर्को नाम रहेकोछ। हिन्दु अनुश्रुति अनुसार त्वष्टाकी छोरी संज्ञाको विवाह सुर्यसित भएको थियो। तर, संज्ञाले सूर्यको तापलाई सहन गर्न नसकेको हुंदा त्वष्टाले सुर्यको तापलाई केही टाँसेर त्यसबाट विष्णु, महादेव आदि देवताहरूको लागि चक्र, त्रिशुल आदि हथियारहरु निर्माण गरिदिए। मार्कण्डेयले यस कुरा–तिर इंगित गरेकोछ (३)। यस कुराको संकेत महाकवि कालिदास विरचित "रघुवंश" महाकाव्यमा पनि गरिएकोछ (४) विश्वकर्माका उपर्युक्त स्वरुप तथा कार्यले तिनी अपरिमित शक्ति सम्पन्न भई ब्रम्ह स्वरुप भएको कुरा सूचित गर्दछ। यिनी विश्वाधार परब्रम्ह भएको कुरा बशिष्ट पुराणबाट जानिन्छ। "विश्वकर्मा परब्रम्ह जगदा धार मुलकः" भनी उक्त पुराणमा यिनको महत्वको वर्णा गरिएकोछ।

उपर्युक्त ऋग्वैदिक ऋचाबाट विश्वकर्मा सृष्टिको देवता भएको कुरा मानिन्छ। यिनले द्यौ एवं पृथ्वीको सृष्टि गरेका थिए। यहीनै कारण छ यिनलाई निर्माणका देवता औ शिल्पकलाका आदि प्रवर्तकको रुपमा लिइन्छ। मत्स्य पुराणले यिनलाई वास्तु शास्त्रका अष्टादश उपदेशकहरु मध्ये एक मानेकोछ। यिनले श्रम औ नियमनको प्रवर्तन गरी संसारलाई नूतन रुप दिएका थिए। विश्वकर्मा नाम मै यो अर्थ प्रकटित हुन्छ कि सम्यक सृष्टि कर्म व्यापार जस्को छ त्यो नै विश्वकर्मा हो (५)। यजुर्वेदको रुद्राष्टाध्या–यीमा भगवान विश्वकर्मालाई "तक्षा" "औ वर्मार" भनी संबोधन गरिएकोछ (६)। विश्वकर्माका यिनै गुणहरुको कारण प्राचीन मनीषिहरुले यिनलाई जगन्नियन्ता विराट, विष्णु, शिव, त्वष्टा, तक्षा, नारायण, विश्व–रुप, कश्यप, वाचस्पति, प्रजापति, हिरण्यगर्भ, जगद–गुरु, शिल्पाचार्य आदि नामले आदर प्रकट गरेका छन। वेदमा "विश्वतश्चक्षुरुत विश्वतोमुखा विश्वतोबाहुरुत विश्वतस्यात" भनी यिनको सर्वव्यापकता, सर्वज्ञता, शक्ति सम्पन्नता औ अनन्तता देखाइएकोछ। यजुर्वेदिक ऋचामा यिनलाई सर्वज्ञ, जगतउत्पादक, विमना विविध विज्ञानयुक्त सर्वव्यापक, गगनवत विकारहीन अक्षोभ्य, सर्वाधिकरण सम्यक संसारका धाता, सर्वोत्कृष्ट औ सम्पुर्ण प्राणीका पाप तथा पुन्यलाई देख्ने भनी वर्णन गरिएकोछ (७) ॐ प्रजापतिर्विश्वकर्मा मनोगन्धर्वः सूर्य इन्द्र ब्रम्ह क्षत्रं पातु तस्मै स्वाहा वा ।। भन्दै हाम्रा मनीषिहरुले विश्वकर्मालाई प्रजापति, सर्वकर्म प्रेरक औ पृथ्वीलाई धारण गर्नेको रुपमा वर्णन गरेका छन। ऋग्वेदमा यिनलाई लोक कल्याणकारीको रुपमा चित्रित गरिएकोछ (८)। अथर्ववेद अनुसार तिनी रक्षक सदभावहरुको जनक रहेकोछ (९)। सामवेद द्यौ एवं पृथ्वीका समस्त प्राणीहरुमाथि अनुग्रहको लागी तिनी सित प्रार्थना गरेकोछ (१०)। श्वेताश्वतरोपनिषदमा विश्वकर्माको सार्वभौमिकताको सुन्दर वर्णन पाइन्छ।

यी सबै आधारहरूबाट विश्वकर्मा एक महाप्रसिद्ध देवता भएको निर्णित हुन्छ ।

ऋग्वेदिक कालको बाद ब्रम्हा, विष्णु औ महादेवलाई सृष्टि, स्थिति औ क्षयका देवताको रुपमा मान्दै यिनीहरुको एकात्म्य रुप त्रिमुर्तिको कल्पना हाम्रा मनोषिहरुले गरेका थिए । सृष्टिकर्ता ब्रम्हा चर्तुमुखी रहेको छ, जसले ऋग्वेदमा वर्णित सृष्टिकर्ता विश्वकर्माको स्वरुपसित तादात्म्य राख्तछ । विश्वकर्माका विभिन्न नामहरुमध्ये धाता, प्रजापति आदि पनि भएको कुरा उपर्युक्त वर्णनहरुबाट जानिएका छन जुन अमरकोष अनुसार ब्रम्हाका विभिन्न नामहरु मध्येका छन । यीनै विशेषतया आधारहरु छन जसको कारण यिनलाई ब्रम्हाका दोश्रो शरीरको रुपमा स्कन्दपुराणले उल्लेख गरेका थिए (१२) । सृष्टिका दुई रुप छन आध्यात्मिक तथा भौतिक । ब्रह्मा आध्यात्मिक सृष्टिका जनक छन भने विश्वकर्मा भौतिक सृष्टिका । यस कुरोलाई तिनीहरुका प्रहरणहरुको अध्ययनबाट स्पष्टतः अनुमान गर्न सकिन्छ । आध्यात्मिक सृष्टिका कर्ता ब्रह्मा पुस्तक, कमण्डलु अक्षमाला, स्रुक स्रुव, आज्य स्थालि तथा कुर्च आदि प्रहरणहरुले युक्त भई अभय एवं वरद मुद्रा लिएका हुन्छन भने विश्वकर्मा मुद्गल तथा ज्यावललाई आफना प्रहरण स्वरुप हातमा लिने हुन्छन । यद्यपि विश्वकर्माका मुर्ति यहाँ नगण्यमात्र छन तापनि सर्वथा अभावनै छन भन्न मिलेन । क्रिष्टाब्दको द्वितीय शताब्दीका कुषाण सम्राट हुविष्कको एक प्रकारको मुद्रामा उत्कर्ण विश्वकर्माले मुद्गल तथा चिमटा समातेको देखाइएकोछ (१३) । मध्यकालिन नेपालका दुई सुप्रसिध्द मन्दिरहरु तथा पशुपति क्षेत्र स्थित पशुपतिनाथको तथा पुर्व १ नं. पुण्यवतमा स्थित इन्द्रेश्वर महादेवका मन्दिरका टुनालहरूमा उपर्युक्त प्रहरणहरुले सम्पन्न विश्वकर्माका आकृतिहरु कुंदिएका छन । यसको अतिरिक्त विश्वकर्माको पुजा गर्दा ज्यावलहरुमा मात्र पुजा गर्ने चलन पनि यहाँ देखिएका छन । यिनका उपर्युक्त ज्यावलहरू भौतिक सृष्टिको लागि आवश्यक मानिन्छ । यिनले अमरावती, अलकापुरी , पार्वतीको विवाह मण्डप, इन्द्रप्रस्थ, वृन्दावन तथा लंका निर्माण गरेका कुरा वर्णित छन । यसको साथै यिनले सुर्यलाई टांसेर तिनका तेजाँशबाट देवताहरुको लागि अनेक आयुधहरुको निर्माण गरेका थिए । त्रिपुरासुरको वधको लागि विश्वकर्माले एक दिव्य रथको निर्माण गरेका थिए भने इन्द्रलाई दधीचीको अस्थि बनाई अर्पण गरेका थिए । वाल्मिकी रामायण अनुसार यिनले ब्रह्माको लागि पुष्पक विमान निर्माण गरेका थिए । महर्षि व्यास रचित महाभारतमा विश्वकर्माबाट निर्मित एक भव्य सभामण्डपको वर्णन पाइन्छ । यसकै कारण पनि महाभारत घटित हुन गएको थियो । महाभारत आदि पर्वमा विश्वकर्माले पाण्डवहरुको लागि ईन्द्रप्रस्थनामक एक नगर पनि निर्माण गरेको कुरा वर्णित छ । पद्म पुराणको भूखण्डमा स्वर्ग, पृथ्वी, पातालमा जति पनि शिल्प प्रत्यक्ष छन तिनीहरुका प्रवर्तक विश्वकर्मालाई नमस्कार गरिएकोछ (१४) । यी उदाहरणहरु उपर्युक्त तर्कको पुष्टिको लागि सहायक स्वरुप छन । यसरी ब्रम्हाका हातमा रहेका प्रहरणहरुले आध्यात्मिक सृष्टितिर इंगित गर्दछन भने विश्वकर्माका प्रहरणहरुले भौतिक सृष्टितिर । यसमा दुई मत होवैन ।

विश्वकर्माको अध्ययनमा ऋग्वैदिक अद्वैत दर्शनको झल्को पनि पाइन्छ । स्त्री पुरुष सबै देवताहरु एउटै देवतासित तादात्म्य राख्ने भएर सतनै अद्वैत ब्रम्हा मानिन्छ । वैदिक दर्शन एवं धर्मको निचोड यहिनै छ (१५) । विश्वकर्मा, बिष्णु, ब्रम्हा , सूर्य आदि नामले विख्यात हुनुको साथै सरस्वती नामले पनि पूजित छन । पद्म पुराण विष्णु र विश्वकर्माका कुनै अन्तर देख्तैन (१६) । स्कन्दपुराण विश्वकर्मा लाई ब्रम्हाको दोश्रो शरीरको रुपमा स्वीकार्छ (१७) । विश्वमेदिनी कोषमा यिनलाई सहस्र रश्मिहरुबाट सवलित सविताको रुपमा वर्णित छ (१८) । स्कन्दपुराणको नागरखण्डमा यिनीलाई विद्याकी देवी सरस्वतीको अवतारको रुपमा पनि वर्णन गरिएकोछ (१९) । ने० सं० ८५१ को ललितपुर स्थित मन्जुश्री मन्दिरको अभिलेखमा मन्जुनाथ, सरस्वती तथा विश्वकर्मा तीनैलाई एउटै परब्रम्हको रुपमा दर्शाइएकोछ । यी विभिन्न वर्णनहरुमा यिनी अब्दैत ब्रम्ह रुप मानिनु उपयुक्त नै लाग्दछ । अनि तीं ब्रम्हस्वरुप भगवान प्राणीमात्रको वन्दनीय रहेर तिनी

परब्रह्मको रुपमा पूजित छ ।

उपर्युक्त विभिन्न साहित्यिक सामग्रीहरुको अतिरिक्त पुरातात्विक आधारमा पनि यो देवताको प्राचीन पुजा परम्पराको पत्तो हुन्छ । कुषाण सम्राट हुविष्कको एक प्रकारको मुद्रामा दायां हातमा मुद्गल औ वायाँ हातमा चिमटा लिएका देवताको आकृति उत्कीर्ण छ, जुन विश्वकर्माको आकृति भएको स्पष्ट छ (२०) । यस मुद्राको प्राप्तिबाट बिश्वकर्माका प्रहरण विषय विदित हुनुको साथै विश्वकर्माको सर्वप्राचीन स्वरुपको निदर्शन हुन्छ । ललितपुर ज्याठा टोलको नेपाल संम्वत ७६४ को एक अभिलेखमा विश्वकर्माको प्रासाद जिर्णोद्धार गरिएको कुरा वर्णित छ (२१) अनुमानित १७ औ ,१८ औं शताब्दी देखी विश्वकर्मा देवस्थलको रुपमा प्रख्यात एक भवन ललितपुर हौंगलस्थित ईखा गल्लीमा छ । एक भिन्नै देव मन्दिरको रुपमा नभएता पनि घरको ढोकामा दुबै तिर व्दार रक्षकको रुपमा तामाका दुइटा सिंहहरु प्रतिष्ठापित यो भवन विश्वकर्माको देवस्थलको रुपमा विख्यात छ । विश्वकर्माका आकृहरु मध्यकालिन नेपालका सुप्रसिद्ध देवमन्दिरहरूका टुनालहरुमा कुंदिएको कुरा माथि वर्णन भइसकेका छन । यी विभिन्न आधारहरुबाट विश्वकर्मा नेपालमा पूजित विभिन्न देवताहरु मध्ये एक भएको कुरा स्वत: सिद्ध छ ।

उपर्युक्त विभिन्न आधारहरुबाट विश्वकर्मा सृष्टिको प्रारम्भिक समय देखिनै एक प्रसिध्द देवताको रुपमा मानिदै आएको कुरा जानिन्छ । तर, ऋग्वेदिक कालपछि सृष्टिका देबताको रुपमा ब्रम्हाको प्रादुर्भाव पछि यो देवताको स्थान खस्किन लागेको थियो, जस्तो लक्ष्मीको प्रादुर्भाव पछि धनाधिपति वैश्रवणको महत्व घट्न गएको थियो । यसरी भन्दैमा विश्वकर्माको उपासना गर्ने मानिसहरुले सर्वथा छोडे भन्ने होइन । शिल्पकारहरुको अत्यधिकता भएको यो देशमा यी देवता अद्यापि शिल्पकारहरुबाट ठुलो श्रध्दा भक्तिसाथ पूजित छन । यिनलाई शिल्पका अधिष्टाता देवताको रुपमा स्वीकार्छन ।

टिप्पणी

१. य इमा विश्वा भुवनानी जुहवदृषिर्होता न्यसीदत् पिता न: । स आशिषा द्रविणमिच्छदवरां आ विवेश । ।१। । किं स्विदासीदधिष्ठानमारम्भणं कतमत् स्वित् कथासीत् । यतो भूमि जनयन् विश्वकर्मा विद्यामोर्णोन्महिना विश्वचक्षा: । ।२। । विश्वतश्चक्षुरुत विश्वतो मुखी विश्वतो बाहरुत विश्वतस्यात् । सं बाहुभ्यां धमति सं पतत्रैर्द्यावाभूमि जनयन् देव एक: । । ३ । किं स्वदनं क उ स वृक्ष आस यतो द्यावा पृथिवो निष्टतक्षु : । मनोषिणो मनसा पृच्छतेदुतद्यध्यतिष्ठद् भुवनानिधरयन् । ।४। ।

ऋग्वेद १०।८१

हेर्नोस – राहुल सांस्कृत्यायन -- ऋग्वेदिक आर्य, १९५७ ई., पृ. ४९४, ४९६

२. हेर्नोस — राहुल सांस्कृत्यायन–ऋग्वेदिक आर्य, १९५७ ई., पृ. ४५४,

विश्वकर्मा त्वनुज्ञात: शाक व्दीपे विवस्वता । तत्तेज: शातनायोपचक्रमे । ।

मार्कण्डेय

४ आरोग्य चक्रभ्रममुष्णतेजा: त्वष्ट्रेव यत्नो लिखितो विभाति । ।३२। ।

रघुवंश, षष्ठ सर्ग

–: मृगरत्रिर्वशिष्ठश्च विश्वकर्मा मयस्तथा । नारदो नग्न बिच्छैव विशालाक्ष: पुरन्दर: । । ब्रम्हा कुमारो नन्दीश: सौनको गर्ग एव च । वासुदेवो विरुध्दश्च तथा शुक्र बृहस्पती अष्टादशैते विख्याता वास्तुशास्त्रोपदेशका: ।– मत्स्य पुराणम, अध्याय २५२ श्लोक २ ४

हेर्नोस– जे. एन. वनर्जी–देवलभमेण्ट अब हिन्दू आइकोनोग्राफी, ई. सन १९४१, पृ. १५

५ विश्व किरस्न कर्म व्यापारो वा यस्य स: । ।

६. "नमस्तक्ष व्ययोम्य कारब्भ्यश्चवो नमोनमः । कुलालेब्भ्रयः कर्माः रब्भ्रयश्चवो नमोनमो ।"

–रूद्राष्टाध्यायी

७. "विश्वकर्मा विमना आव्दिहाया धाता विधाता परमात् सन्दृक । तेषा मिष्टानि समिषा मिन्दन्ति यत्र सप्तऋषीन् पर एकमाहुः ।"

–यजुर्वेद, अ. १७, भं. २६

८. "ॐ वाचस्पति विश्वकर्माण मृतय मनोजुवंवाजे अथा हुवेम ।
स ना विश्वानि हवनानि जोषव्दिश्च शम्भूरवसे साधुकर्मा।

–ऋ ८–३–१८–७

९. "ओम् सा विश्वाटः सा विश्वकर्मा । सा विश्वधायाः ईन्द्रस्य त्वा भाग सोमेनातनक्ष्मि । विश्णो हव्यं रक्ष ।"

–अथर्वेद

१०. विश्वकर्मन्हविषा वावृधानः स्त्रय यज स्वतन्मन स्वहिते मुद्रयत्वन्त्ये अमित बना सहास्मांक मघबा सूरिरस्तु ।

सामवेद

११. एष देवो विश्वकर्मा महात्मा सदा जनाना हृदये सन्निविष्टः । हृदा मनीषी मनसाऽभिक्लृप्तो एत व्विदुरमृतास्ते भवन्ति ॥

–श्वेताश्वतरोपनिषद् ४–१७

हेर्नोस –सि. राजगोपालाचारि –उपनिषदस, भारतीय विद्या भवन, ई. सन् १९६३, पृ. ३९

१२. " विश्वकर्माऽभवत्पूर्व ब्रम्हणस्त्व पुरातनुः"

–स्कन्द पुराण

१३. हेर्नोस् बि. सि. सरकार-सेलेक्ट इन्श्रिक्प्सन्स, १९३५ ई. पृ. १६०

वासुदेवस्तु तच्छ्रुत्वा विश्वकर्माणमुचिवान् कुरुष्व राजराजस्य महेन्द्रपुरसन्निभयम । इन्द्रेणकृतनामानं इन्द्रप्रस्थं महापुरम् ॥ महाभारत, आदिपर्व २२७, ५६–५७

हेर्नोस – जे. एच. देभ–इम्मोर्टल इन्डिया, भोल२, पृ.१८९

१४ "दिवि भव्यर्तरिक्षे वा पाताले वापि सर्वज्ञः यत्किचि–च्छिल्पिनां शिल्पं तत्प्रवर्तक ते नमः"

पद्मपुराण, भूखण्ड

१५. "त्वम् अग्ने अदितिर् देव दाशुषे त्वं होत्रा भारती वर्धसे गिरा ।
त्वम इला शतहिमासि दक्षसे त्वं वृत्रहा वमुपते सरस्वति ॥

–ऋ. २।१।११

इन्द्रं मित्रं वरुणम् अग्निम् आहुर्.. ... ..एकं सद् विप्रा वहुधा वदन्ति"

–ऋ. १।१६४।४६

हेर्नोस– हरिराम जोशी–नेपालको प्राचीन अभिलेख, २०३० विक्रमाव्द, पृ. १३७

१६. "विष्णुश्च विश्वकर्मा च न भिद्यते परस्परम्"

पद्मपुराण

१७. हेर्नोस – उपर्युक्त नं.१२

२८. "विश्वकर्मा सहस्त्रांशौ मुनिभिदेव शिल्पिनोः ।"

विश्वमेदिनीकोष

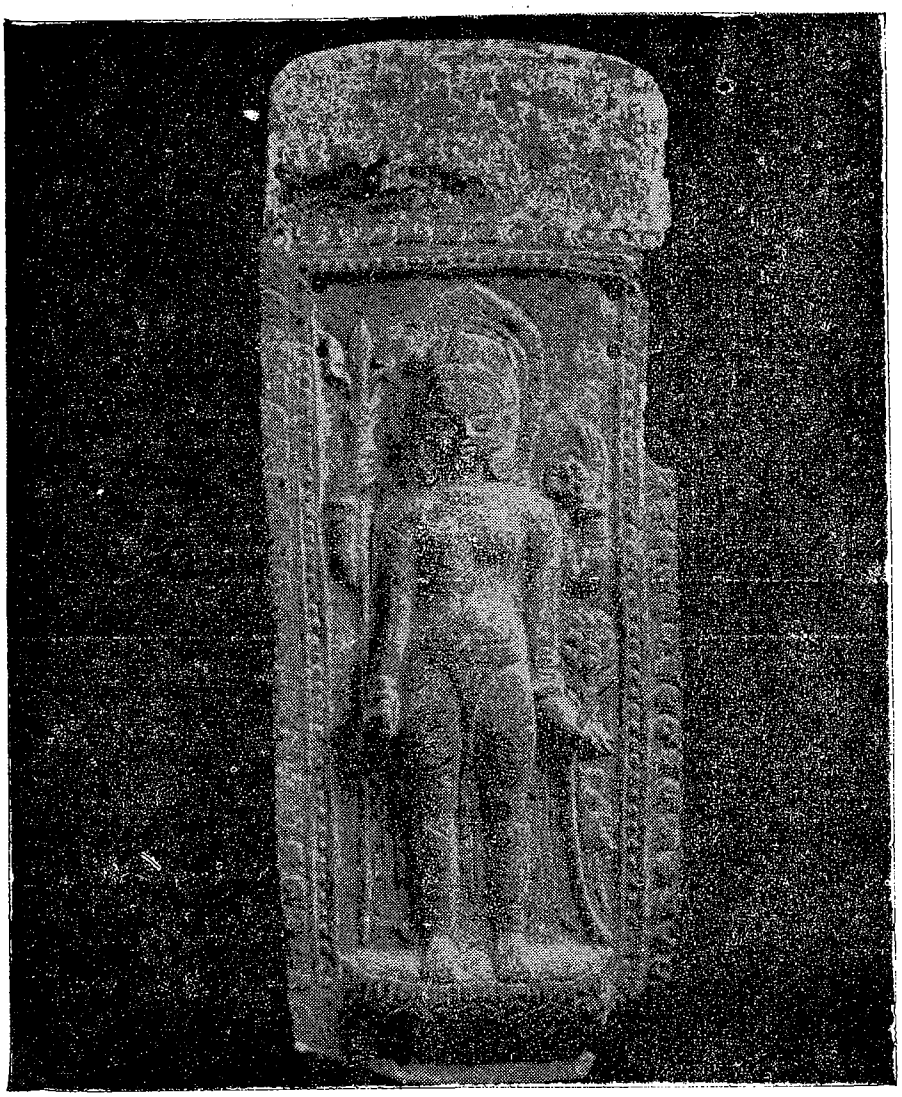
"१९. विष्टी सर्वज्ञ रुपोऽय त्वष्ट्र रुपा सरस्वती ।"

स्कन्द पुराण नागरखण्ड

हेर्नोस–हेमराज शाक्य-मेडिएवल नेपाल, १९७० ई., पृ.२१६

२०. हेर्नोस–बि. सि. सरकार–सेलेक्ट इन्स्क्रिप्सन्स, १९६५ ई. पृ. १६०

२१. हेर्नोस–हेमराज शाक्य–मेडिएवल नेपाल, १९७०ई, पृ.११६



फलक ल

चित्र १

फाखेलमा फेला परेका धातुका प्रतिमाहरू

–रमेशजङ्ग थापा

हाल सालै फाखेल चौर गाउँ पञ्चायतमा धाराको लागि जमीन खन्ने सिलसिलामा ठूलो संख्यामा धातुका प्रतिमाहरू फेला परेका छन् (१)। प्रतिमाहरू मध्ये एउटा अर्धनारीश्वरको प्रतिमामा अभिलेख अंकित छ। यस अभिलेखमा राजाको नाम तथा समय र दाताको नाम स्पष्ट रूपमा उल्लिखित छ। अर्धनारीश्वर बाहेक अन्य दश थान प्रतिमाहरू विभिन्न देवी देवताका हुन् जसको सम्बन्धमा तल यथास्थानमा विचार गरिने छ। उपरोक्त एघार थान प्रतिमाहरू बाहेक दुई थान घण्ट र एउटा गजुर आकारको अभिलेख–अंकित पाथी पनि फेला परेको छ। सौभाग्यवश पाथीको अभिलेखमा समेत "महासामन्त"को नाम र समयको उल्लेख छ।

नेपालीका लागि यस आकस्मिक उपलब्धिको एकै साथ कैयन महत्व छन्। इतिहास र कला दुवै दृष्टिबाट फाखेलको अभिलेख–अंकित प्रतिमाहरूले एउटा नयाँ दिशा प्रदान गरेको छ भन्नु अतिशयोक्ति हुने छैन। कारण, मिति र अभिलेख–अंकित धातुका प्राचीन मूर्तिहरूको स्वल्पता (र अझै भनौ अप्राप्यता)ले गर्दा, स्वतः यसको असाधारण महत्व त छनै, त्यसका साथसाथै लिच्छविकाल पछि र जयस्थिति मल्ल अघिको, नेपालको धुमिलप्रायः इतिहासको खोजीको काममा पनि, यसले हामीलाई केही सघाउ पुऱ्याउने हुनाले यसको ऐतिहासिक महत्व पनि एकदमै नभएको होइन।

यसरी मैले माथि उल्लेख गरेको अर्धनारीश्वरको प्रतिमा (चित्र १)को सर्वोपरी महत्व भएकोले, यस सानो लेखमा यसै विषय माथि अपेक्षाकृत गहिरीएर विचार गर्ने प्रयास गरेको छु (२)। अरू प्रतिमाहरूको वर्णन, अहिलेका लागि सरसरती,'छोटकरीमा मात्र गरिने छ।

फाखेल अर्धनारीश्वरीको यो सुन्दर प्रतिमा (चित्र१,२) साढे दश इन्च (१०½) अग्लो छ। पिटेको तामाको पातामा, अर्धनारीश्वरलाई उत्थापनविधि (Repousse' Technique) मा बनाइएको छ। यसमा सुन मोलम्वा गरिएको

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१) मकवानपुर जिल्ला (नारायणी अञ्चल) फालेख चौर गाउँ पञ्चायतमा धारा खन्ने सिलसिलामा धेरै मूर्तिहरू फेला परेका छन् र सम्भवतः त्यसलाई दबाउने वा चोरी निकासी गर्ने गराउने प्रयास हुँदैछ; तसर्थ समयमै तिनीहरुलाई कब्जामा लिई सुरक्षाको समुचित प्रबन्ध मिलाउन पऱ्यो भन्ने सूचना प्राप्त भयो। सो सूचना प्राप्त हुनासाथ विभागीय अधिकृतहरू र प्रहरीको एक संयुक्त दल त्यसतर्फ पठाइए। संयुक्त दलमा, पुरातत्वको तर्फबाट श्री पूर्णहर्ष, श्री सानुराज र श्री भैरव बहादुर तथा प्रहरीको तर्फबाट फर्पिङ र काठमाडौंको स. इ. प्रहरी जवानहरूलाई सम्मिलित गरिएको थियो।

२) यस लेखमा, प्रस्तुत उपलब्धिलाई, मुख्यतः कला पक्षबाट मात्र अध्ययन गर्ने उद्देश्य राखिएकोले अभिलेख पक्ष (अथवा इतिहास पक्ष) माथि यहाँ बढी चर्चा हुने छैन। यस पक्ष माथि अलग्गै, अर्को स्थानमा विचार गरिने छ। यसको अभिलेख पक्षको अध्ययन स्वयं एउटा वृहत् र अद्भूत रूचिको विषय बन जाने हुनाले, त्यसलाई उपयुक्त किसिमसंग यथास्थानमा प्रस्तुत गर्नु लाभदायक हुने छ। तथापि, प्रस्तुत लेखमा पनि यसको अत्यावश्यक प्रसंगबाट पाठकले वञ्चित रहनु पर्ने छैन।

छ (३) । माथिल्लो भाग (शिरो भाग) अभिलेख-अंकित छ (चित्र ३) । अभिलेखबाट अर्धनारीश्वर (र अन्य प्रतिमाहरूको) रचना ने. सं. १२५ मा भएको बुझिन्छ । गद्दीनसीन महाराजाधिराजको रूपमा एक जना अर्जुन देव ("महाराजाधिराज परम माहेश्वर श्री मदार्जुण देवस्य विजय राजे")को उल्लेख र मुख्य सम्बन्धित दाताको रूपमा एउटा पद्मोदर सिंहको उल्लेख छ । निजले आफ्नी भार्या सहित, अतीतका पूर्वजहरूको सद्गति र सन्तान, बन्धुबान्धव आदिको प्रवर्धन एवं भलाईका लागि,यो विभिन्न देवी देवताहरूको मूर्ति बनाउन लगाइ प्रतिष्ठा गर्न लगाएको तथ्य पनि सम्बन्धित अभिलेखबाट विदित हुन्छ । कमलको आसन माथि अर्धनारीश्वर, समभंग मुद्रामा, सशक्त रूपले उभिएको छ । देब्रे भागमा पार्वतीको र दाहिने भागमा शिवको प्रतिनिधित्व भएको पाइन्छ, जुन "वामेऽर्धं पार्वतीरूपं दक्षिणेर्धं महेश्वरम्" अथवा "उमार्धं वामभागं तु हरार्धं दक्षिणं वपुः" वा "दक्षिणार्धे हरंचैव वामार्धे पार्वती" आदि शास्त्रको वचन अनुरूप छ (४)। चार बाहुली मध्ये देब्रे तर्फको (पार्वतीको) बाहुलीमा अक्षमाला र लामो डांठ भएको कमल तथा दाहिने तर्फ (शिवको बाहुलीमा त्रिशुल र कमण्डलु छ । दाहिने कानमा नाग तथा देब्रे तर्फ कुण्डल ('कर्णे तु दक्षिणे नागं वामे कर्णे तु कुण्डलम्') देखिन्छ । दुवै तर्फका बाहुलीहरू, परम्परागत आभूषणहरूले परिपूर्ण छन् । शरीरको पार्वती तर्फको भाग भरिभराउ र सुडौल छ तथा पारदर्शी-वस्त्रले सुशोभित छ । माथि टुप्पिएर गएको ज्वालावलीको पृष्ठभूमिमा, अर्धनारीश्वरको कान्तियुक्त, शान्त मुहारमा हामी सहजै अलौकिक आलोकको दर्शन पाउँछौं ।

प्रसंगवश, यहाँ अर्धनारीश्वरको नेपालमा उपलब्ध अन्य मूर्तिहरूका सम्बन्ध संक्षेपमा छलफल गर्नु मनासिब हुनेछ । साथसाथै नेपालमा अर्धनारीश्वरको अत्यन्त सीमित (नगण्य प्रायः) उदाहरण पाइन्छ भन्ने केही विदेशी लेखकहरूको असत्य धारणालाई शुरुमै दूर गर्न चाहन्छु (५)। वास्तवमा सत्य त यो हो कि नेपालमा (६) शिवको 'सकल' परम्पराको मूर्तिहरूमा उमामहेश्वर पछिको लोकप्रिय विषयवस्तु अर्धनारीश्वर देखिन्छ । अर्धनारीश्वर नर-नारीत्वको सम्मिश्रण (सृष्टि-तत्वहरूको मिलाप), प्रकृति-पुरूषको एकात्मकता अथवा अद्वैत(Non-duality)को प्रतीक हो। लिच्छवि-कालदेखि उठेर शाह-कालसम्म

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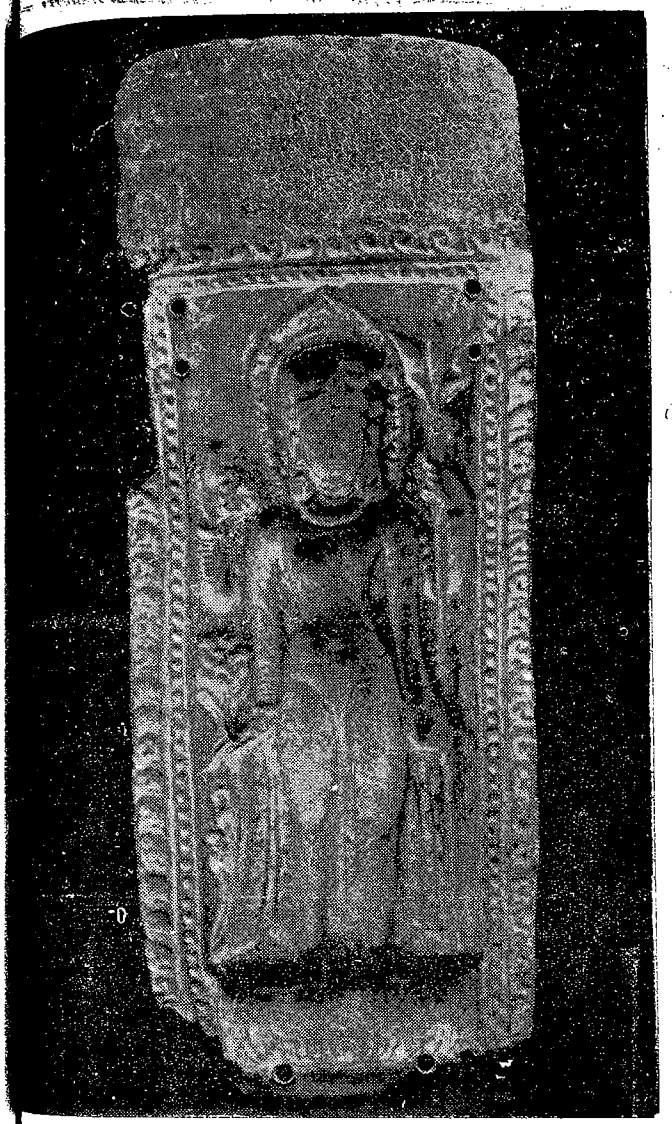
३) अन्य प्रतिमाहरूलाई पनि यसै उत्थापन विधि अनुसार Gilt Copper repousse बनाइएको छ । केही स्वदेशी तथा विदेशी विद्वानहरूको, नेपालमा Repousse technique निर्विवाद रूपमा धेरै पछिल्लो कालको द्योतक हो भन्ने धारणालाई यसले पूर्णतया गलत प्रमाणित गरी दिएको छ । चांगुको कवच र जिमरमान संग्रह (Zimmerman Collection) को सुप्रसिद्ध गरूडासन विष्णुले, यस तथ्यको पुष्टयाईं यस अधिनै पनि गरी सकेको छ ।

४) अर्धनारीश्वरको ध्यान अंशुमभेद्दागम, सुप्रभेदतन्त्र, उत्तरकामिकागमतन्त्र, शिल्परत्न, कारणागम, विष्णु धर्मोत्तर आदिमा पाइन्छ । दाताले वा कलाकारले संधै शास्त्र सम्मत मूर्ति बनाउँछ नै भन्ने कुनै जरूरी छैन । खासगरी आयुध, आसन, बाहुलीको संख्या, आभूषण आदिमा समय विशेष, स्थान विशेष दाता वा कलाकार विशेषको अभिरूची तथा प्रेरणाले पनि ठूलो भूमिमा खेलेको हुन्छ ।

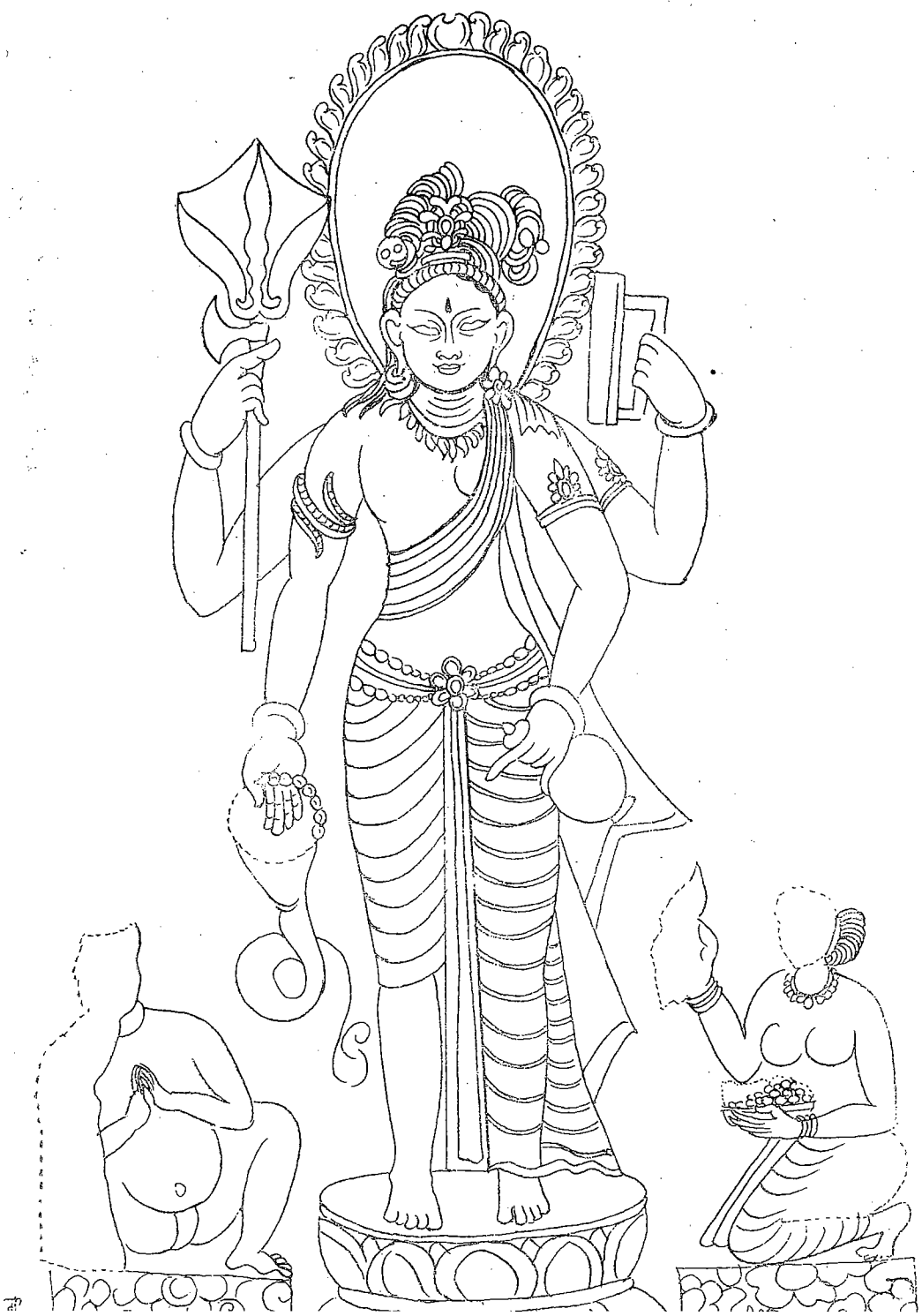
५) डा. पालले आफ्नो पुस्तक The Arts of Nepal, को पृष्ठ ९९ यस बारेमा यसरी राय व्यक्त गर्नु भएको छ -"Both Siva and Parvati are immensely popular in the country, but the conjoint form of the deities, known technically as Ardhanarisvara, does not seem to have been widely prevalent. Apart from the androgynous face on some of the mukhalingas, a solitary example in bronze is now in the Los Angeles County Museum of Art" स्पष्ट रूपमा, डा. पाल निर्क हतारमा, यस गम्भीर निष्कर्षमा पुगेको देखिन्छ ।

६) प्रस्तुत सन्दर्भमा नेपाल भन्नाले, मुख्यतः (सीमित दृष्टिबाट) काठमाडौं उपत्यकालाई ध्यानमा राखिएको छ ।



चित्र २

चित्र ३



एकनासले नेपाली भक्तगणलाई यस विषयवस्तुले आकर्षित गरेको छ । तसर्थ नेपाली इतिहासको लामो अवधिमा ढुंगा, धातु, माटो, कपडा, कागज आदि विभिन्न सामग्रीहरूमा, अर्धनारीश्वरको प्रतिनिधित्व भएको पाइन्छ । त्यति मात्र होइन, मुख-लिंगमा (उत्तर तर्फ) अर्धनारीश्वरको स्वरूपलाई प्रस्तुत गरेर नेपाली कलाकारहरूले आफ्नो नौलो प्रतिभाको प्रदर्शन गरेका छन्, जुन आज नेपालको अनौठो राष्ट्रिय वैशिष्ठ्य भएको छ । नेपालमा अर्धनारीश्वरको बसेको, उठेको वा नृत्य-मुद्रा आदि विभिन्न शैलीमा रचना गरिएको छ । पशुपतिको प्रांगणमा नवौं-दसौंदेखि एघारौं बाह्रौं शताब्दी ताकाको कमसेकम चार मूर्तिहरू देखिएको छ । यिनीहरू मध्ये एउटा पशुपति प्रांगणको पश्चिम-उत्तर कुनामा रहेको ढुंगाको मन्दिरमा छ । त्यसै मन्दिरको उत्तर तर्फको भागमा, समपाद मुद्रामा खडा अर्धनारीश्वरको एउटा भव्य मूर्ति छ । नेपालमा पाइने अन्य मूर्तिहरू भन्दा यो भिन्न किसिमको छ । दाहिने तर्फको शिव-भागमा वाहनको रूपमा बसेको नन्दी र देब्रे तर्फको पार्वती भागमा सिंह छ । यी दुवै वाहनको पृष्ठभागबाट लामो कमलको डाँठमा फक्रिएको कमलको आसन माथि, एकातिर कुमार र अर्कातिर पार्वतीलाई देखाइएको छ । पार्वतीलाई पूजाको मुद्रामा (घुँडा बाँधेर बसेको) देखाइएको छ । दुई वाहु भएको कुमारको एउटा वाहुलीले शक्ति लिएको देखिन्छ । आकाशबाट पुष्प वृष्टि भइरहेको दृश्य छ (७)। यस प्रस्तुती करणले स्वतः भारतको एलिफान्टाको अर्धनारीश्वरको विशाल मूर्तिको सम्झना गराउँछ । अर्का दुई उभिएका (ढुंगाको) अर्धनारीश्वर-मूर्तिहरू पशुपतिको प्राँगणको पूर्वोत्तर दिशामा छन् । तर कदाचित सबैभन्दा सुन्दर र लालित्यपूर्ण मूर्ति, वासुकी मन्दिर तर्फ जान उक्लिनु पर्ने सिढीकै छेउमा रहेको, सानो प्रस्तरको देवलमा भेटिन्छ (चित्र ४) । यसले अनायास दर्शकलाई आकर्षित गर्छ र आफूतिर अग्रसर गराउँछ । अर्धनारीश्वरको मूर्ति, मन्दिरको उत्तरी भागमा छ । यसमा अन्य मूर्ति भन्दा अलग देखिने नौलो कुरा, पार्वतीको वाहुलीमा पाइने विशेष प्रकारको दर्पण हो । 'त्रिशुलं दक्षिणे हस्ते वाम हस्ते च दर्पणम्' भन्ने शिल्परत्नको वचन अनुरूप, यहाँ (फाखेलको अर्धनारीश्वरको अक्षमालाको ठाउँमा) पार्वतीलाई दर्पण ग्रहण गरेको देखाइएको छ । शैली, लक्षण र प्रस्तुतीकरण तथा आभुषण र पहिरनको आधारमा यो मूर्ति ईशाको एघारौं वाह्रौं शताब्दी ताकाको बुझिन्छ । यसको शिरोभाग (केश-विन्यास) विशेष किसिमको छ । केश-विन्यासको केही भाग डोरीस वाइनर ग्यालेरीको देवी अथवा नेवार्क म्यूजियमको देवी (दुवै पालद्वारा प्रकाशित) संग मिल्न खोज्दछ । पालले यी दुई मूर्तिको समय, क्रमशः दसौं र एघारौं शताब्दी दिएको छ । माथि वर्णित पशुपतिको अर्धनारीश्वरको वस्त्रको पनि यी दुवै मूर्तिसंग ठूलो समानता पाईन्छ । अर्धनारीश्वरको नेत्र, एघारौं, वाह्रौं वा तेह्रौं शताब्दीको, मिति-युक्त हस्तलिखित ग्रन्थहरूको चित्र वा अन्य चित्रसंग मिल्छ । तेश्रो नेत्रलाई, ललाटमा टीकाको रुपमा सुशोभित गरिएको छ । माथि उल्लिखित (एउटा वाहुलीको दर्पण)का अलावा अन्य तीन वाहुलीहरूमा त्रिशुल, अक्षमाला र कमण्डलु ग्रहण गरेको देखिन्छ । ज्वालावली सहितको, करीव अर्धगोलाकार प्रभामण्डलले अर्धनारीश्वरको मूर्तिलाई सौन्दर्यका साथै राम्रो सन्तुलन प्रदान गरेको छ । मूर्तिको तल्लो भागमा दुई भग्न-मूर्तिहरू, अर्चनाको मुद्रामा देखिन्छन् ।

नेपाल भित्रको अन्य मूर्तिहरू माथि विचार गर्नु अघि, एक पटक नेपाल वाहिरको प्रख्यात ढलौटको अर्धनारीश्वरको मूर्तिको चर्चा पहिले नै गरी हालौं (८) । यस मूर्तिको काल-निर्धारणको सम्बन्धमा मतभेद देखिन्छ । एउटा ठाउँमा यसलाई वाह्रौं-तेह्रौं शताब्दी तिरको समय दिइएको छ भने अर्कोमा दसौं शताब्दी । डा. पालले आफ्नो प्रकाशनहरूमा यसलाई निश्चित ढंगले दसौं शताब्दी

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७) श्री पशुपतिनाथको गिर्दा भित्र (प्राँगण) फोटो खिच्न नपाइने नियम भएकोले, त्यहांका महत्वपूर्ण मूर्तिहरूलाई पाठक समु प्रस्तुत गर्न सम्भव हुन सकेन । पहिले रेखाचित्र लिन बाधा नहुने वखतको एउटासम्म चित्र यहाँ सम्मिलित गर्न सकिएको छ ।

८) यस मूर्तिको चित्र र अन्य विवरणका लागि निम्न लिखित प्रकाशनहरू पनि हेर्नोस्:-

(क) The Arts of India and Nepal: The Nasli and Heeramaneck collection.

(ख) P. Pal : Nepal Where The Gods Are Young.

(ग) P. Pal: The Art of Nepal: vol I, Sculpture

को भन्ने उल्लेख गरेको छ, जुन सत्यको निकै नजीक पुग्छ । नसनी एण्ड हीरामानेक संग्रहको, अर्धनारीश्वर वारेको उनीहरूको आफ्नै प्रकाशनमा, त्यसको नेपाली हुने कुरामा पनि शंका प्रकट गरिएको छ । त्यसको कारणमा यसको भव्यतालाई अगाडि सारिएको छ । तर फाखेल चौरमा फेला परेको अर्धनारीश्वरको अद्भूत महत्वको धातुको प्रतिमा, पशुपति प्राँगणका मूर्तिहरू र नेपालमा अन्यत्र समेत ठूलो संख्यामा पाइने अर्धनारीश्वरका कैयन उदाहरणहरूले नेपालमा यस विषयवस्तुको लोकप्रियतालाई बुझाउँछ जसले गर्दा त्यस शंकाको वैधतालाई सहजै अस्वीकार गर्न सकिन्छ । डा. पालले भने आफ्नो प्रकाशनमा दृढताका साथ सो अर्धनारीश्वरलाई नेपाली मूर्तिको रूपमा प्रस्तुत गरेको छ । अहिल आएर फाखेल अर्धनारीश्वरको (निश्चित समय र अभिलेख अंकित) सुन मोलम्वा भएको धातु प्रतिमाले उपरोक्त प्रख्यात ढलौट मूर्तिको असामान्य (र सर्वोच्च) विशिष्टतालाई समाप्त गरी दिए तापनि उसको आफ्नै किसिमको गरिमा र लोकप्रियता कायम नै रहेको कुरामा दुई मत हुन सक्तैन । हिरामानेक संग्रहको सूचि पत्रमा (चौधौं-पन्ध्रौं शताब्दीको मानिएको) चांदीको (ठाउँ ठाउँमा रत्नजडित) एउटा अझै अर्को अर्धनारीश्वरको मूर्ति पनि प्रकाशमा आएको छ ।

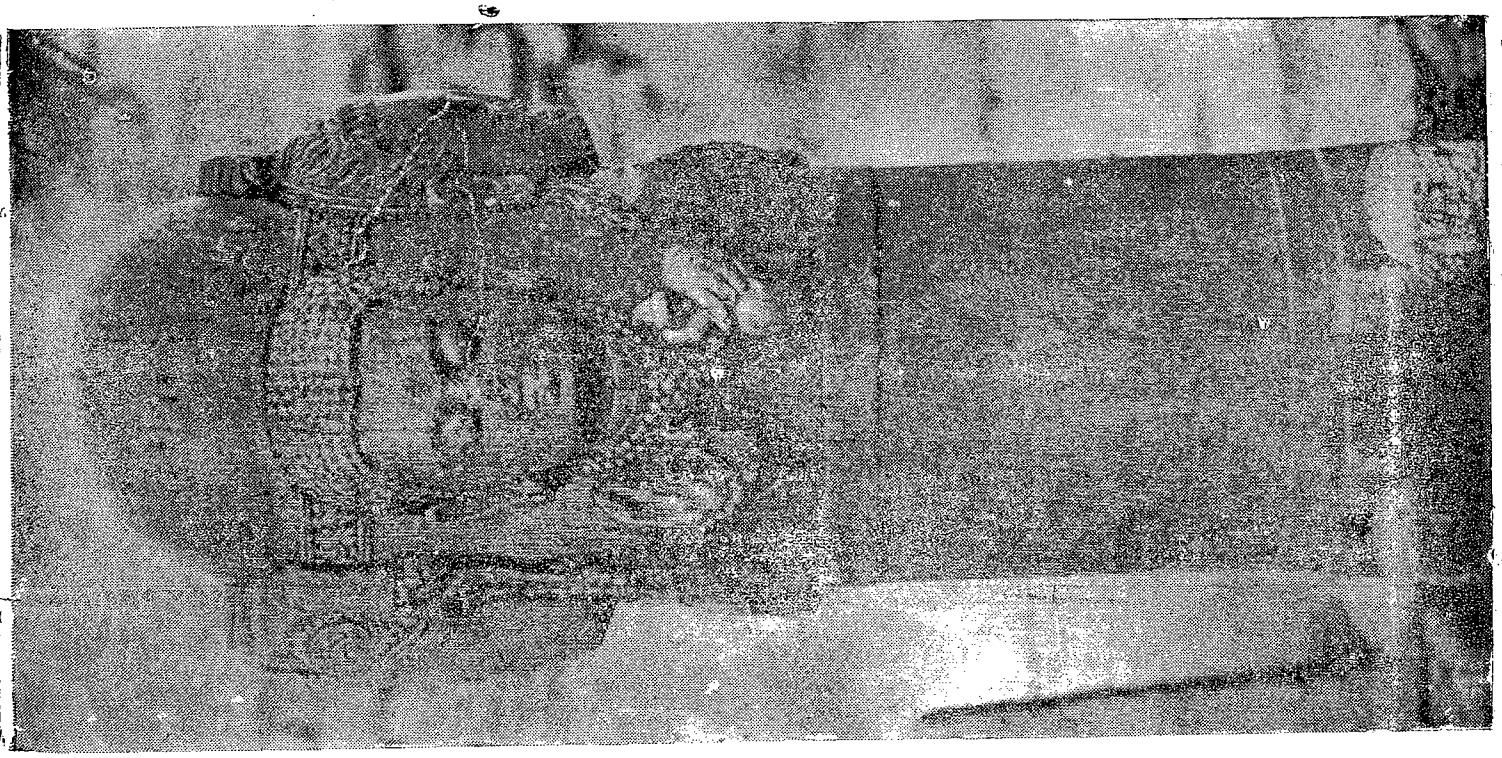
अब फेरि नेपालका अर्धनारीश्वर मूर्तिहरू तर्फ फर्कौं । माथि एउटा ठाउँमा मैले मुखलिंगमा अर्धनारीश्वरको प्रतिनिधित्व वारे चर्चा गरी सकेको छु । अब यस वारेमा हामी अलि गहिरीएर हेर्दौं । यस लेखमा अर्धनारीश्वरको वांकी चर्चा अन्य प्रकार र शैलीमा बनेका उदाहरणहरू माथि केन्द्रित हुने हुनाले मुख-लिंग सम्वन्धी छलफललाई पहिले नै उठाउन खोजेको हुँ । नेपाल (काठमाडौं उपत्यका) को व्यापक क्षेत्रमा, हामी यस्तो चतुर्मुखलिंगहरू देख्न पाउँछौं जसको उत्तर तर्फको भागमा आधा शिव र आधा पार्वतीलाई एउटा अभेद्य तथा अभिन्न, अविच्छिन्न रूपमा प्रस्तुत गरिएको हुन्छ । शिव-पार्वतीलाई यसरी मुखलिंगमा देखाउनु त्यति आश्चर्यको कुरा हैन जति कि यस विषय-वस्तुले नेपालमा कलाको रूपमा अभिव्यक्ति पाउनु । वास्तवमा 'वामन पुराण'मा उमाको सदासर्वदा शिव-लिंगमा उपस्थितिको स्पष्ट उल्लेख पाइन्छ । यसै गरी नेपालमा निकै लोकप्रिय रहेको विष्णु धर्मोत्तरमा पनि यसको उल्लेख भएको छ । डा. प्रतापादित्य पालले नेपालका मुखलिंगहरूको यस विशेषताका वारेमा आफ्नो पुस्तकमा संक्षेपमा उल्लेख गर्नु भएको छ । वहाँले उदाहरणको रूपमा केवल तीन वटा त्यस्तो मुखलिंगहरूलाई देखाउनु भएको छ (९) । ती मध्ये दुई वटाको चित्र वहाँले प्रकाशित गर्नु भएको छ । डा. पालले उल्लेख गर्नु भएको तीन मुखलिंग मध्ये एक आर्यघाट पुल पारीको, दोश्रो पन्चदेवल (देवपाटन) को चोकको र तेश्रो देवपाटन क्षेत्र कै ताम्रेश्वर मन्दिरको शिवलिंग हो (१०) । डा. पालले उमा सहितको चतुर्मुखलिंग मध्येको आर्यघाट लिंगलाई ईशाको नवौं शताब्दीको र पन्च देवलको नमूनालाई एघारौं शताब्दीको मान्नु भएको छ । ताम्रेश्वरको मुखलिंगलाई यिनीहरू मध्ये सबै भन्दा राम्रो मान्दै उहांले आर्यघाटको चतुर्मुख लिंगलाई कतिपय कारणबाट ज्यादै महत्वको संझिनु भएको छ । धेरै जसो, वहाँको विचारमा सहमती जनाउँदै, केही कुरामा यहाँ बेग्लै मन्तव्य प्रकट गर्न चाहन्छु ।

आफ्नो पुस्तकमा डा. पालले आर्यघाट चतुर्मुख लिंगको विशेष प्रयत्नका साथ, बिभिन्न पक्षवाट व्याख्या गर्ने प्रयास गर्नु भएका छ । वहाँले यसलाई असामान्य प्रकारको मुखलिंग (unusual variety of mukhalinga) भन्ने संज्ञा पनि दिनु भएको छ । अझै एउटा ठाउँमा यसको लागि अपूर्व ['unique'] भन्ने उद्गार पनि व्यक्त गर्नु भएको छ । यसको कारणमा यस चतुर्मुख लिंग विशेषमा 'अघोर'को डरलाग्दो मुखको सट्टा छोटो केश भएका दुई बेग्लै भावका मुखाकृतिहरूलाई प्रस्तुत गर्नु भएको छ ।

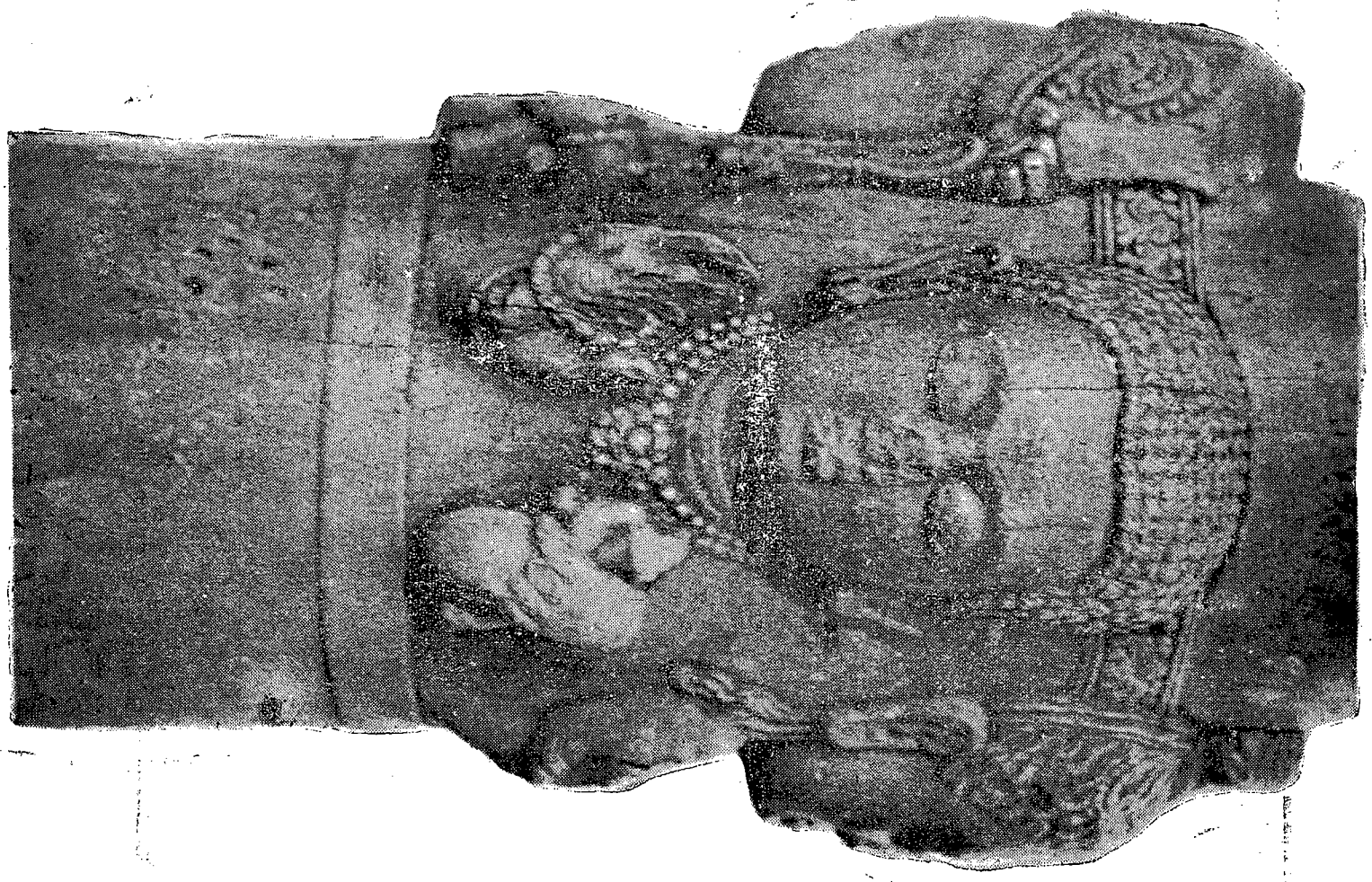
9] P. Pal: The Arts of Neapl: vol I. Sculpture

१०) वहाँको पुस्तकमा ताम्रेश्वर बाहेक, पहिला र दोश्रा मुखलिंगहरूको चित्र प्रकाशित गरिएको छ । यस सदर्भमा, यस विषयवस्तुको काठमाडौं उपत्यकामा पाइने अहिलेसम्म अप्रकाशित अन्य महत्वपूर्ण मुख-लिंगहरूको यहां विवरण र चित्र प्रकाशित गरेको छु । यस किसिमको (उमा सहितको अर्धनारीश्वरको) भावमा धेरै मुखलिंगहरू, अनुसन्धानको सिलासिलामा मैले देखेको छु । तर यहाँ ती सबैको विवरण दिन संभव नभएकोले पछि अर्को प्रसंगमा पुनः यस वारेको वांकी उदाहरणको चर्चा गरिने छ । मुखलिंग बाहेक अर्धनारीश्वरको अन्य प्रकारको उदाहरणलाई पनि छनौट गरेर यस लेखमा प्रस्तुत गरेको छु । तसर्थ स्थानाभावले, अन्य केहीलाई छाडी दिन वाध्य भएको छु ।

चित्र ६

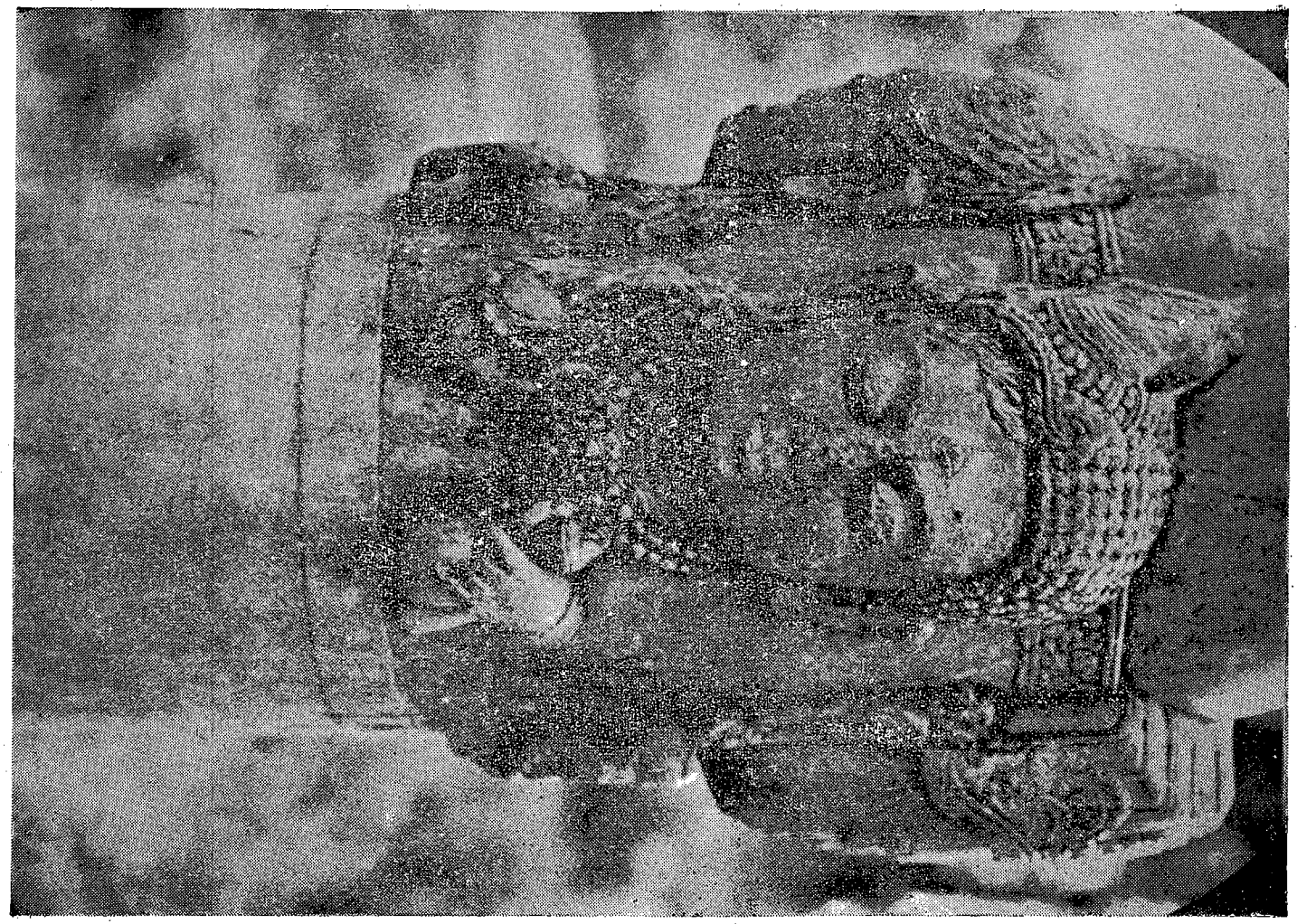


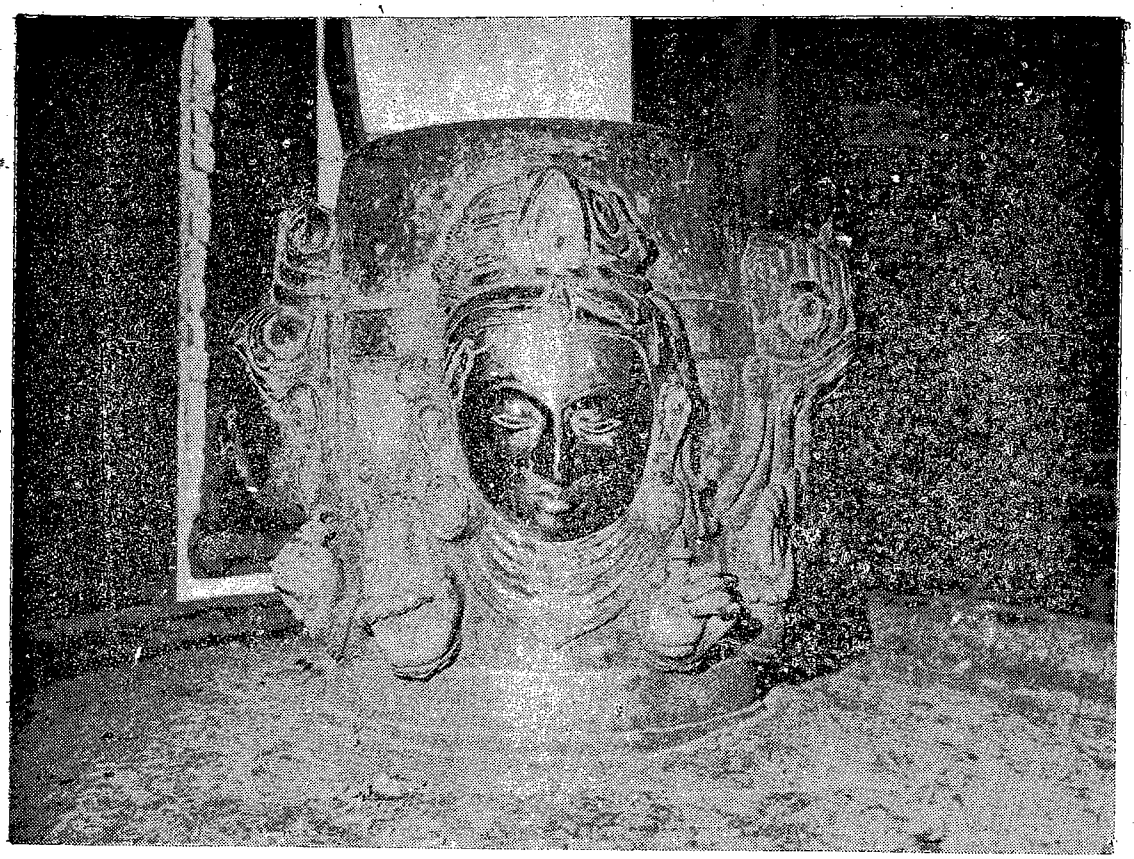
चित्र ५



চিত্র ৩

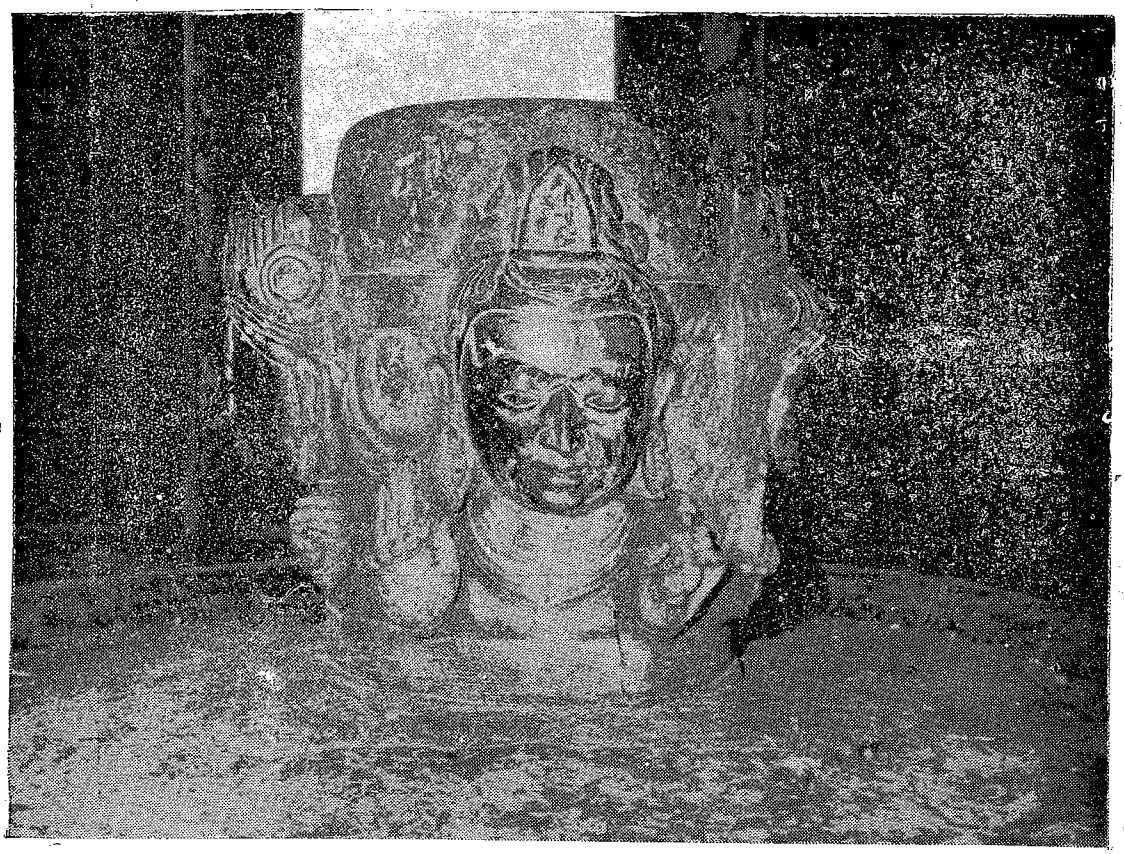
चित्र ८





चित्र ९

(ताम्रेश्वर) उत्तर तर्फको शिव-पार्वती भाग



चित्र १०

ताम्रेश्वर

एउटालाई लकुलिश र अर्कोलाई बुद्ध हुन सक्ने विचार राख्दै यो नेपालको धार्मिक समन्वयको परिपाटीसंग मेल-खाने किसिम कै कुरा छ भन्ने वहांको जोड छ ।

जहाँ सम्म 'असामान्य' वा 'अप्राप्यता' को प्रश्न छ, आर्यघाटको (डा. पालद्वारा उल्लिखित) मुखलिंग जस्तै उदाहरणहरू हामी कहाँ अन्यत्र पनि देखिएकोले यसलाई 'असामान्य' (तसर्थ अप्राप्य) भन्नु अलि अतिशयोक्ति हुन जानेछ । मैले आफ्नो अनुसन्धानको क्रममा, यस्तै किसिमको एउटा अत्यन्त सुन्दर चतुर्मुखलिंग आर्यघाटबाट बनकाली तर्फ जाने बाटाको छेउमा (धारासगै) फेला पारेको छु (चित्र.५.) । डा. पालद्वारा उल्लिखित नवौं शताब्दीको आर्यघाट चतुर्मुखलिंग भन्दा यो केही पुरानो छ । यसमा लिच्छवि—कालको मूर्तिहरूमा भेटिने विशेष किसिमको 'पालीस' को प्रयोग भएको छ जसको आफ्नै किसिमको सुमधुर रंग छ । सामान्य बनौट, मुखाकृति (मोटो ओठ समेत), सादगी, आभूषणको न्यूनता आदिको परिप्रेक्षमा र लिच्छविकालको अन्य कलाकृतिहरूको तुलनात्मक अध्ययनबाट, यसलाई मैले आठौं शताब्दीको अन्तिम दशकहरूतिर बनेको अनुमान गरेको छु । हामीलाई यस चतुर्मुखलिंगको अनुहार, विशेष गरी दक्षिण तर्फको अनुहारले, देवपाटनको ब्रह्मा, चावहिलको बुद्ध अथवा ढोका बहालको बुद्धको र त्यस्तै लिच्छविकालीन अन्य मूर्तिहरूको अनुहारको तुरुन्त संझना गराउँछ । ८८ सेन्टीमिटर अग्लो यो मूर्ति निकै ठाउँमा फुटेको छ । विशेष गरी चारै मुहारको नाकलाई निर्ममतापूर्वक (विशेष उद्देश्यका साथ) कोडिएको बुझिन्छ । साथै बाहुली, निधार तथा अन्य भाग माथिको प्रहारबाट यसको विनाश शमसुद्दिनको विनाशकारी आक्रमणमा भएको हुनु पर्छ भन्ने कुरामा कसैलाई पनि सहजै चित्त बुझ्न सक्तछ । शायद पछि (पूजा नचलेर उपेक्षित भए पछि), यसलाई अहिलेको ठाउँमा एउटा नयां स्थान प्राप्त भएको होला । मैले उल्लेख गरेको (बनकाली-जाने बाटोको छेउको) मुखलिंग (चित्र६,७)मा चारै तर्फको मुहारमा अपूर्व शान्ति भेटिन्छ, आंखा वा आँखी भौमा कुनै वक्र—भाव छैन, केश बिन्यास विशेष किसिमको छ । यसको दक्षिण तर्फ (चित्र७) को केश छोटो र घुमरिएको देखिन्छ । उत्तर तर्फको भागमा शिव र उमालाई अर्धनारीश्वरको रूपमा देखाइएकोछ(चित्र ८) । यसमा दाहिने तर्फको भाग उमा (पार्वती) र देब्रे तर्फको भागलाई शिवको रूपमा प्रस्तुत गरिएको छ (११) ।

माथिको सन्दर्भमा, मुखलिंगको यस किसिमको प्रस्तुतिकरण केवल एउटा अद्वितीय स्थानीय विशेषता (विविधता) मात्र हो अथवा यसको धार्मिक समन्वयको हाम्रो परंपरासंग पनि केही सम्बन्ध छ ? अहिलेको लागि, शायद सबैभन्दा उपयुक्त यही हुनेछ कि यस बारेमा अझै गहिरिएर विचार गरियोस् र गंभीर अनुसन्धानको क्रम जारी राखियोस् । पशुपतिलाई बुद्धको रूपमा पनि हेर्ने र अन्य कतिपय समन्वयात्मक मूर्तिकलाको विकास गर्ने नेपालमा, समन्वयको यस्तो भावलाई कोरा परिकल्पनाको रूपमा तिरस्कार गरी हाल्न सकिन्न । यहां निर आएर हामी संवत् ४८७ को (पशुपति देउपाटन स्थित) स्वामी वार्त्तको त्यो अभिलेखको संझना गरौं जसमा उनले शंकर नारायण ("अर्धशौरीश्वर") को मूर्ति बनाउनु पर्ने उद्देश्य बताएका छन् (१२) । त्यस अभिलेखमा मानिसहरूको मनबाट धार्मिक पक्षपात हटाउनको लागि शंकर र नारायणले आधा आधा भई एक रूप लिएको मूर्ति बनाएको भाव व्यक्त गरिएको छ । यत्तिनै खेर राष्ट्रिय नाचघरमा रहेको एउटा छैठौं सातौं शताब्दीको पुरानो मूर्तिको पनि स्मरण हुन्छ जसले

११) नेपालको अन्य कैयन मुखलिंगहरुमा उमालाई देब्रे तर्फ राखेको पाइन्छ साथै ह्रायक वहालमा बुद्ध र शिव दुवै भएको एउटा अप्राप्य चैत्य देखिन्छ । दुवैको महत्व स्पष्ट छ ।

१२) श्री धनबज्र बज्राचार्यको लिच्छविकालका अभिलेख, संख्या ५०, पृष्ठ १९८–१९९ मा यस अभिलेखको मूल पाठ दिइएको छ ।

समन्वयको अर्को उदाहरण प्रस्तुत गर्छ (१३)। यताबाट नेपालमा धेरै प्राचीन कालदेखि नै धार्मिक समन्वयका लागि चेतनशील, सजग र सचेत जनमत देखा पर्दछ। तसर्थ मुखलिंग लगायत अन्य मूर्तिहरूमा पनि यही समन्वयको भावलाई भिन्ना भिन्नै किसिमसंग प्रस्तुत गरिएको हुन सक्नु कुनै असंभव कुरा होईन।

ताम्रेश्वर महादेवको मुखलिंग (चित्र९,१०)को उत्तर तर्फको मुखमा शिव र पार्वतीलाई अर्धनारीश्वरको रूपमा देखाएको छ। यसको मुख भागमा तामाको प्रयोग भएकोले यसलाई ताम्रेश्वर भनिन्छ। यहाँ पनि शिव भाग देब्रे र उमा (पार्वती) भाग दाहिने तर्फ देखाइएको छ। निधारमा ठाडो टीकाको रूपमा अर्ध-नेत्र देखिन्छ। कतिपय अन्य ठाउँमा नेत्रलाई ठाडो नभई लाम्चो रूपमा देखाइएको छ। त्यस्तै, आर्यघाट पारीको एउटा देवलमा रहेको करीब बाह्रौं शताब्दीको चतुर्मुखलिंग(चित्र११,१२)यसै किसिमको छ (१४)। यसको केही शताब्दीहरू पछिको नमूना हेर्ने, यहां मैले भक्तपुर स्थित राष्ट्रिय चित्र संग्रहालयको मुखलिंग लाई लिएको छु(चित्र१३,१४)।आठौं नवौंदेखि एघारौं-बाह्रौं शताब्दीसम्मका मुखलिंगहरूको तुलनामा यो निकै जटील र यसको प्रस्तुतिकरण उतिकै भारी भइसकेको छ। आभुषण र बुट्टाहरूको आकारमा स्वाभाविकता र सन्तुलनको ह्रास भएको पाइन्छ। राष्ट्रिय चित्र संग्रहालयको यो मुखलिंगको उत्तर तर्फको मुहार अर्धनारीश्वरको रूपमा प्रस्तुत गरिएको छ। बनौट, शैली र कलाको आधारमा यसलाई मैले पन्ध्रौं-सोह्रौं शताब्दीको अनुमान गरेको छु। मल्लकालको मुखलिंगको यो राम्रो उदाहरण हो भन्ने कुरामा चाहीं कुनै शंका छैन।

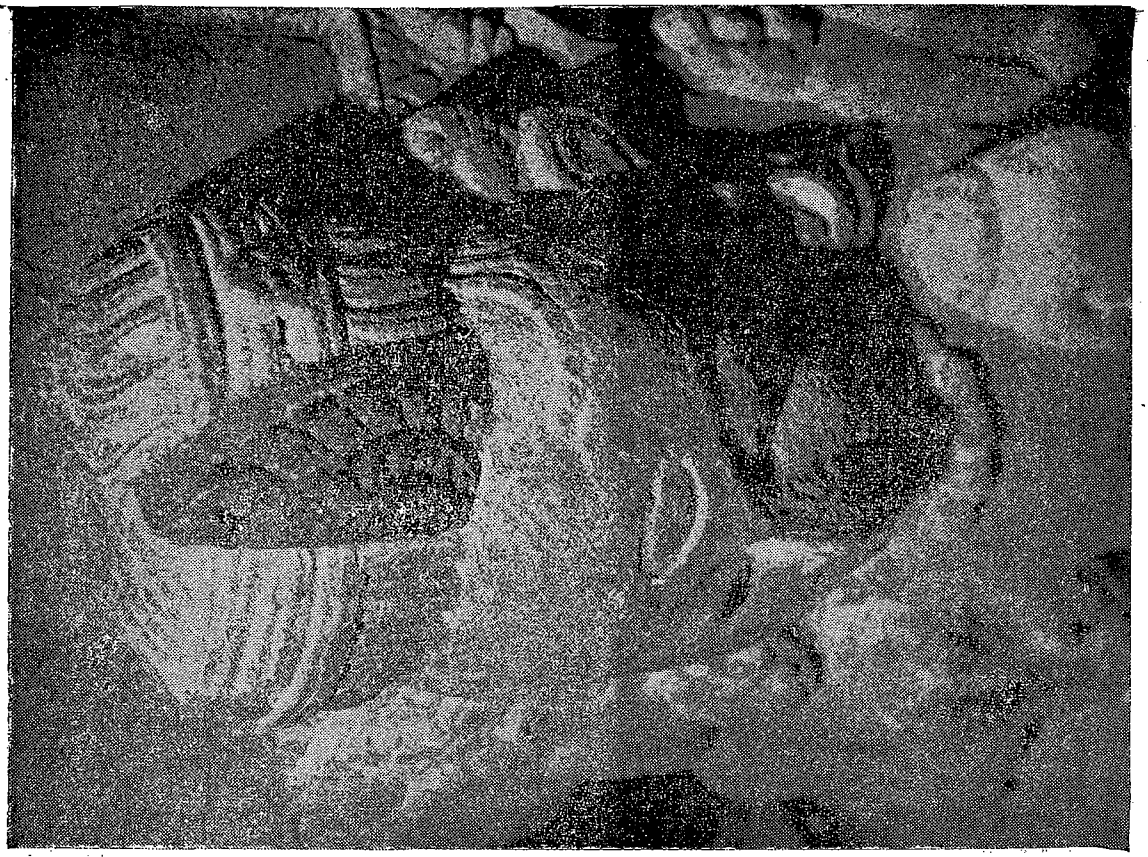
अब हामी मुखलिंगको चर्चालाई यहीं समाप्त गरेर केही अन्य प्रकारका अर्धनारीश्वरको मूर्तिहरूलाई पनि हेरौं। अहिलेलाई यसका लागि मैले, सत्रौं शताब्दीका तीन, अठारौं शताब्दीको एक र उन्नाइसौं शताब्दीको एक उदाहरणलाई छलफलको विषय बनाएको छु। श्री बालकृष्ण समज्यूको संग्रहमा, सत्रौं शताब्दीका दुई अर्धनारीश्वरका मूर्तिहरू छन्(चित्र१५,१६) पछिल्लो कालको भए तापनि एक अर्को कारणबाट यी दुवै मूर्तिहरूको महत्व कम छैन (१५)। दुई मध्ये एउटामा शिवलाई एकपाद र अर्धनारीश्वरको संयुक्त रूपमा प्रस्तुत गरिएको छ। यताबाट

१३) छैठौं-सातौं शताब्दी तिरको यो मूर्ति विविध कारणले निकै महत्वको छ(चित्र३०-३३)। चारै पाटोमा समपाद मुद्रामा उभिएको यस मूर्तिमा ब्रह्मा, विष्णु महेश्वर र गौरीको प्रतिनिधित्व भएको देखिन्छ। एकातिर यसले वैष्णव, शैव र शाक्त मतावलम्बीहरूको भावनालाई आत्मसात गरेर सहिष्णुता र समन्वयलाई विकसित गर्ने प्रयास गरेको छ भने अर्को तिर प्रकृति र पुरूष वा अद्वैत (अर्धनारीश्वर) सम्बन्धी विषय वस्तुलाई पनि संकेत गरेको पाइन्छ। यो मूर्ति धेरै ठाउँमा खण्डित भइ निकै खराब अवस्थामा पुगिसकेको छ। यसलाई तीनधारा पाठशालाबाट २०१९ साल तिर पुरातत्व विभागले उठाएर (पुरातत्व बगैंचा लाने उद्देश्यले) राष्ट्रिय नाचघरमा ल्याएको हो। निकै भारी र ठूलो भएकोले त्यहीं रहेको छ। प्रस्तुत मूर्तिको अन्य भाग भन्दा ब्रह्मा र गौरी तर्फको भाग अपेक्षाकृत बढी बुझ्न सकिने अवस्थामा छ। महेश र विष्णु पनि एक वा अर्को संकेतबाट स्पष्ट रूपमा पहिचान गर्न सकिन्छ। प्रत्येक भागको मूर्तिमा पाइने आभुषण, सरल र सीमित छ। ब्रह्मालाई देखेबाहेक चापागाउँको ब्रह्माको संज्ञा हुन्छ। नाचघरको ब्रह्मा पूर्ण विकसित कमल माथि उभिएको छ। कमलको पात (कमलपत्र) चापागाउँसंग मिल्दो जुल्दो छ। विचार गरेर हेर्दा महेशको जटामुकुट र सर्प-कुण्डल पनि बुझ्न गाह्रो पर्दैन। त्यसै गरी विष्णुको मुकुटलाई गहिरिएर हेर्दा, यसको प्राचीन शैलीको स्पष्ट बोध हुन्छ। यो मुकुट राज पुरूष (मृगस्थली; हाल राष्ट्रिय संग्रहालय) संग अथवा चापागाउँ ब्रह्माको मध्य भागको सिर माथि देखिने मुकुटसंग मिल्न खोज्छ। सबै भागको मूर्तिहरूको शरीर सुडौल र भरि भराउ तथा भुजाहरू बलिष्ठ देखिन्छ।

१४) धेरै पछिल्लो कालको मन्दिरमा यो मुख लिंग अन्तबाट ल्याइएकोले त्यो स्थानमा रहेको छ जहाँबाट राम्रो फोटोग्राफी संभव छैन।

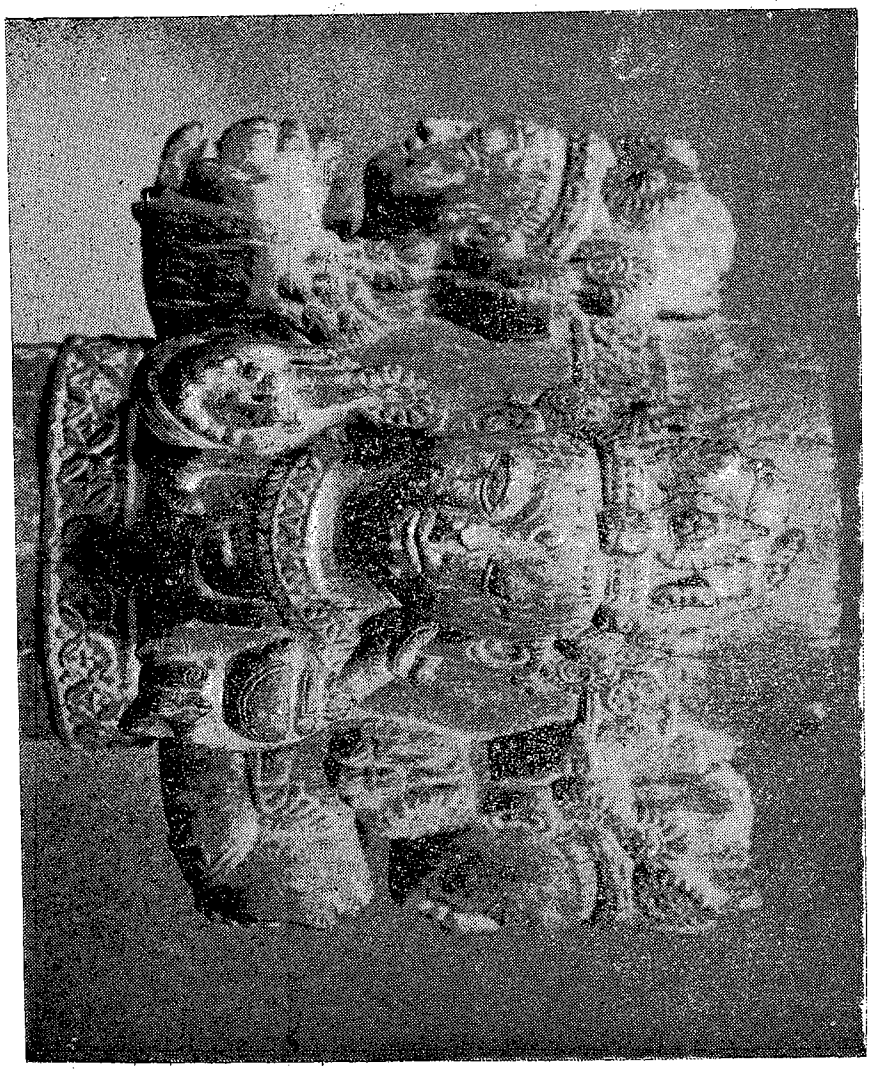
१५) केही लेखकहरूले, श्री समज्यूको संग्रहको अर्धनारीश्वरलाई, सातौं-आठौं शताब्दी भनी लेखेको पाइन्छ। तो सत्य होइन। दुई मध्ये एक अर्थात एकपाद अर्धनारीश्वरको सही पहिचान पनि गरेको पाइदैन।

चित्र १२



चित्र ११

चित्र १४



चित्र १३, उत्तर तफको शिव-पार्वती भाग

चित्र १५ एकपाद अर्धनारीश्वर

चित्र १६ अर्धनारीश्वर

यो एकपाद–अर्धनारीश्वरको अद्वितीय महत्व र अप्राप्यताको सहजै अनुमान गर्न सकिन्छ । एकपाद– अर्धनारीश्वर (चित्र१५) को देब्रे भाग पार्वतीको र दाहिने भाग शिवको छ । शिव तर्फको भागमा ब्रह्मालाई र पार्वती तर्फको भागमा विष्णुलाई, शिवको प्रस्तुत रूपको अर्चना गर्न लागेको मुद्रामा देखाइएको छ (१६) । यस मूर्तिमा एउटा थप अनौठो तत्वको रूपमा मृगलाई देखाइएको छ । शिवले एक पटक मृगको रूपमा वनमा विचरण गरी हिंडेको वर्णन हामी पाउँछौ । नेपालमा यस कथाको विशेष श्रद्धाका साथ श्रवण गरिन्छ । कदाचित् शिवको त्यसै रूपको साँकेतिक अभिव्यक्ति यहाँ गर्न खोजिएको छ । अर्को अर्धनारीश्वको मूर्ति (चित्र१६) नृत्य मुद्राको छ । यसको उल्लेखनीय विशेषता, वढी संख्यामा देखिने सिर र वाहुलीहरू हुन् । यहाँ शिव–शक्तिको वाहुलीहरू भग्न अवस्थामा रहेकोले यसको आयुधहरू अज्ञात छ । देब्रे तर्फ पार्वतीको भाग आफ्नो वाहन सिंह माथि र दाहिने तर्फको शिव भाग उनको वाहन नन्दी माथि अडेको छ । मूर्तिको पछाडि विशाल प्रभा–मण्डल देखिन्छ । सन्तुलनको दृष्टिले यो नमिल्नुका साथै, अर्धनारीश्वर भन्दा वढी, प्रभामण्डल माथि कलाकारको जोड रहेको तथ्य स्पष्ट हुन्छ । यो पछिल्ला काल मा वहुधा पाइने लक्षणहरू हुन् । सत्रौं शताब्दीको तेश्रो अर्धनारीश्वर माटाको हो र यो रानी पोखरी भित्रको मन्दिर वाहिर छ (१७) । अठारौं शताब्दीको, अर्धनारीश्वरको प्रस्तर मूर्ति गोकर्णेश्वर महादेव (गोकर्ण) को प्रांगणमा भेटिएको छ (चित्र१७) समपाद मुद्रामा उभिएको यस अर्धनारीश्वरमा र उन्नाइसौं शताब्दीको (राष्ट्रिय संग्रहालयको) एउटा वसेको र अर्को उठेको अर्धनारीश्वरको चित्रहरूमा (चित्र१८,१९) हामी पछिल्लो कालका कतिपय चिन्हहरू भेट्टाउँछौं ।

यसरी हामीले माथि, छैठौं सातौं शताब्दीदेखि उन्नाइसौं शताब्दीसम्म नेपालमा एकनासले लोकप्रिय रहेको अर्धनारीश्वर परम्पराको सिंहावलोकन गरेउँ । तर यत्रो व्यापक सर्वेक्षणमा, फाखेल चौरको सून मोलम्बा गरिएको अर्धनारीश्वर प्रतिमा वाहेक, अर्को कुनै पनि मिति वा अभिलेख भएको अर्धनारीश्वर हामीले पाउन सकेनौं ।

फाखेलमा पाइएको अर्को उल्लेखनीय प्रतिमा हरिशंकर (शंकर–नारायण) को हो (चित्र२०,२१) । देब्रे भागमा नारायणको प्रतिनिधित्व भएको छ । दाहिने भागमा अहिले वाहुली नरहे तापनि त्यो भाग शिवको हो भन्ने कुरामा कुनै शंका छैन । दाहिने कानमा शिवको सर्प–कुण्डल र देब्रे कानमा नारायणको रत्न–कुण्डल स्पष्ट रूपमा देख्न सकिन्छ । नेपालमा हरिशंकरको लामो परम्परा रहेको कुरा हाम्रो प्राचीन अभिलेखहरूबाट स्पष्ट हुन्छ । अंशुवर्माले "मीमेंलीती" नामक स्थानमा रहेको शंकर–नारायणको मन्दिरको जीर्णोद्धार गराएको उद्धरण पाइन्छ (१८) । त्यस्तै शंकर–नारायणको उल्लेख भएको संवत् ४८७ को देवपाटनको स्वामी वार्त्तको अभिलेखमा पनि यस विषयको रोचक वर्णन पाइन्छ (१९)। फाखेलको शंकर-नारायण पनि, त्यहां पाइएका अन्य प्रतिमाहरू सरह तामामा सून मोलम्वा गरिएको र Repousse' technique मा वनेको छ ।

यस पछि फाखेलको प्राप्ति मध्ये, विशेष रूपमा आकर्षक कुमार (चित्र२२) र चन्द्रमा (चित्र२३) को प्रतिमाहरू देखिन्छ । कुमारले आफ्नो वाहुलीमा आफ्नो सर्वाधिक लोकप्रिय आयुध, शक्ति ग्रहण गरेको छ । चन्द्रमाले सप्त–

१६) एलिफान्टा [भारत] को अर्धनारीश्वरको मूर्तिको दाहिने तर्फ ब्रह्मा र देब्रे तर्फ विष्णुलाई देखाइएको छ । तर त्यहाँ उनीहरू अलग्गै, आफ्नो वाहन हंस र गरूड माथि बसेका छन् ।

१७) भारतका सुप्रसिद्ध विद्वान श्री सी. शिवराममूर्तिले आफ्नो पुस्तकमा यस अर्धनारीश्वरको चित्र प्रकाशित गर्नु भएको छ । त्यस पुस्तकमा यसलाई वहांले तेह्रौं शताब्दीको भन्नु भएको छ । त्यो सत्य होइन । यहाँका [रानी पोखरी मन्दिर] अन्य माटाका मूर्तिहरू सरह यो अर्धनारीश्वरको माटोको मूर्ति पनि मात्र सत्रौं शताब्दीको हो भन्ने कुरामा कुनै शंका छैन हेर्नोस्, श्री शिवराममूर्तिको पुस्तक: Nataraj in Art Thought And Literature को पृठ ९१

१८) यो शिलालेख पुरातत्व विभाग अन्तर्गत राष्ट्रिय संग्रहालय [छाउनी] मा छ । यसको प्रतिलिपि, पुरातत्व विभाग अन्तर्गत राष्ट्रिय अभिलेखालय [रामशाह पथ] मा पनि राखिएको छ ।

१९) श्री धनवज्रको लिच्छविकालका अभिलेखको पृष्ठ १९८

हंस माथि दुई फक्रिएको कमलको फूल ग्रहण गरेको देखिन्छ । फाखेलमा अग्नि, यम, वायु, कुवेर र वरूणको मूर्ति थनि फेला परेका छन् । वरूण वाहेक अन्य चारको चित्र यहाँ प्रस्तुत गरिएको छ (चित्र२४,२७)। अग्निको वाहुलीमा ज्वाला, यमको वाहुलीमा मुण्ड सहितको दण्ड (वा गदा.) कुवेरको वाहुलीमा कमल र रत्न तथा वायुको वाहुलीमा वायुमा फरफराई रहेको ध्वजा देखाइएको छ । सम्वन्धित मन्दिरमा, यी सवैलाई दिग्पाल (वा लोकपाल) को रूपमा राखिएको हुनु पर्छ (२०) । फाखेलमा पाइएका दिग्पाल समेत अन्य सवै देवी देवताका धातु प्रतिमाहरूमा, हामी योजनावद्ध तरीकाले प्वाल पारेको देख्छौ अघि दाताले, यिनीहरूलाई मन्दिरको काठको थाममा यथास्थान (किलाको मदतले) राख्न लगाएको हुनु पर्छ । यसले मन्दिरलाई उतिवेला अलौकिक सौन्दर्य प्रदान गरेको हुनुपर्छ (२१) । फाखेलमा एउटा वसुधा र एउटा गौरीको प्रतिमा पनि पाइएको छ (चित्र२८,२९) ।

सौभाग्यवश, फाखेल अर्धनारीश्वर (चित्र) मा अंकित अभिलेखमा, हामी अन्य कुराहरूका अतिरिक्त, दाताद्वारा प्रतिष्ठित मुख्य मुख्य देवी-देवताहरूको नाम पनि पाउँछौ । त्यस्मा आदित्य, विधाता (ब्रह्मा), गणपति आदिको पनि उल्लेख भएको छ । तर अहिले फेला परेको समूहमा अभिलेखमा वर्णित यी देवताहरू पाउन सकिएको छैन । ती पहिले नै मासिए वा अहिले कसैले तिनीहरूलाई दवाइ राखेको छ, बुझ्न सकिएको छैन । अभिलेखको अन्त्यमा "अष्मैदेवमूर्ति प्रधानतः प्रस्थापतुमिति" उत्कीर्ण छ । अभिलेखमा माथि उल्लिखित दिग्पालहरूको उल्लेख छैन । सवैको नाम कुदाउनु (सानो स्थानमा) व्यवहारिक दृष्टिबाट संभव नभएकोले नै दाताले मुख्य (प्रधान) देवी देवताको प्रतिमाहरूको नाम मात्र फाखेल अर्धनारीश्वर अभिलेखमा दिएको हुनु पर्छ ।

उपरोक्त सम्पूर्ण तथ्यहरूको परिप्रेक्षमा, फाखेल चौरको उपलब्धिलाई कला– इतिहासको दृष्टिवाट पनि विश्लेषण गर्नु सामयिक हुनेछ । केही वर्ष अघिसम्म पनि नेपाली धातुकलालाई वढी मुश्किलले वान्हौं–तेन्हौं शताव्दीसम्मको विश्वास गर्नेहरूको कमी थिएन । यसको पछाडि केही विचारणीय तर्क पनि नभएको होइन । यस मत अनुसार निश्चित मिति र प्रामाणिक अभिलेख सहितको कलाकृतिको अभावमा, केवल बनौट र शैलीको आधारमा मात्र धातु-मूर्तिहरूलाई पुरानो प्रमाणित गर्नु उपयुक्त होइन । हुन पनि नेपाली धातुकलाले शताव्दीयौंको मध्यान्तरमा पनि आफ्नो लालित्य र उच्च गुणहरूलाई गुमाइ सकेको छैन । त्यसकारण हाम्रो निष्कर्ष, कहिले काहि अतिशयोक्तिले पीडित नहोला भन्न सकिन्न । यसले सवथोकलाई भ्रमपूर्ण गरी मिसाइ दिन्छ र हाम्रो समस्यालाई झन जटील तुल्याइ दिन्छ । यस्तो परिस्थितिले गर्दा धेरै मूर्तिहरूको सम्वन्धमा नेपाली धातुकला माथि लेख्ने विद्वानहरूमा मतभेद पाइन्छ । उदाहरणका लागि हीरामानेक संग्रहको धातुको गरूड (४½" इन्च) को समय डा. स्टेला क्रामरीश्कले सातौं-नवौं शताव्दीको भनी छपाउनु भएको छ भने डा. पालले यसै लाई मात्र सोन्हौं शताव्दीको मान्नु भएको छ । तर यसै गरूडलाई हीरामानेक संग्रहको

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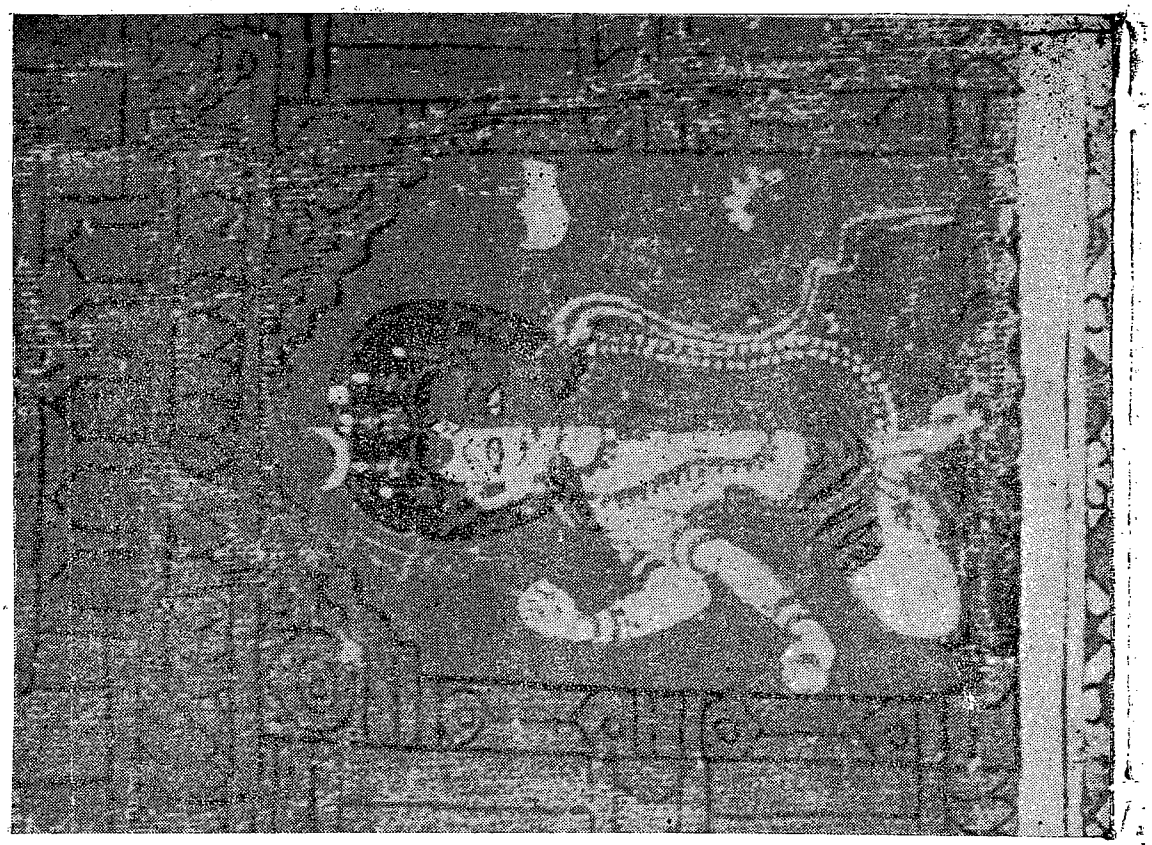
२०) श्री पशुपति नाथको प्रांगणको उत्तर पूर्वको मन्दिर [अर्धनारीश्वर भएको] मा पनि दिग्पालहरूलाई यथास्थान र दिशामा राखेको पाउँछौ । दक्षिण तर्फको कुनामा रहेको त्यहाँको यमले, ठीक फाखेल चौरको उपरोक्त यमको समान मुण्ड गुँथिएको डण्ड ग्रहण गरेको देखिन्छ । यहाँ यो पनि उल्लेख गरी हालुं कि, मैले यस लेखको अनुसन्धानको सिलसिला भ्रमण र खोजी गर्दा, पशुपतिको गिर्दा भित्र [उत्तर तथा उत्तर पूर्व दिशामा] यमको लिच्छवि-कालीन, कमसेकम तीन अत्यन्त पुराना मूर्ति-हरू देखें । यो शायद अहिलेसम्म अप्रकाशित र सम्भवतः अज्ञात यम मूर्ति-हरू [यमको सीमित मूर्तिहरूको सदर्भमा] ज्यादै महत्वको छ ।

२१) वास्तवमा, काठमाडौं उपत्यकामा यस्तो प्रचलन लोकप्रिय थियो भन्ने कुराको उदाहरण अन्य ठाउँमा पनि पाइन्छ । अझै, पुरातत्व विभागले गरेको हांडीगाउँको उत्खननमा अर्को एउटा रमाइलो तथ्य पनि अवगत भएको छ । त्यहाँ फेला परेको झिगटीमा त्यस्तै प्वाल पारिएको निकै उदाहरणहरू भेटिएका छन् । प्वाल पारेको झिगटीको साथै ठूलो संख्यामा फलामका किलाहरू पनि निस्किए । यताबाट लिच्छविकालमा झिगटीको छनालाई मजबुतसंग अडाउन, अन्तिम लहरको झिगटीलाई [किलो गाडी] अडाउँदा रहेछन् भन्ने बुझिन्छ ।

चित्र...१७

चित्र ..१९



चित्र ... १८

शंकर नारायण (अग्र भाग)

चित्र...२०

चित्र २१

(पृष्ठ भाग)

चित्र २३

चन्द्रमा

कुमार

चित्र ..२२

बयाट्लगंमा आठौं शताब्दीको भनिएको छ । यस किसिमको मतभिन्नता धेरै छ । यति भए तापनि बनौट, शैली र लक्षणको आफ्नै केही आधार र गुणहरू नभएको भन्ने आशय चाहीं कदापी होइन । तर यता आएर नेपाली धातुकला र यसको अन्वेषकहरूको लागि एक पछि अर्को सुसमाचार प्रकाशमा आउँदै छ । विशेष गरी डा. पाल र मेरी स्लुसर (श्री गौतमबज्र समेत) ले यस संबन्धमा केही घतलाग्दो, अभिलेख अंकित बहुमूल्य सामग्री प्रकाशित गर्नु भएको छ (२२) । यसमा वहांहरूको योगदानलाई, नेपाली कला (विशेष गरी धातुकला) का अन्वेषकहरूले कहिले विर्सने छैनन् । वहाँहरूको कृतिको सन् १९८२ को (तामामा सून मोलम्वा भएको)८½" इन्च अग्लो वसुन्धरा; सन् १०४६ को (धातुको) ५" इन्च अग्लो शिव-लिंग; सन् १००४ को (तामामा सून मोलम्वा भएको) १७" इन्च अग्लो गरुडासन विष्णु; सन् ५९१ को (धातुको) १८" इन्च अग्लो बुद्ध शाक्य मुनि र ईशाको सातौं शताब्दीको (लिपिको आधारमा), तामामा सून मोलम्बा भएको १९½" इन्च अग्लो बुद्ध शाक्य मुनिको मूर्तिले मुख्य रूपमा हाम्रो ध्यान आकर्षित गर्दछ (२३) । उपरोक्त उदाहरणवाट, निश्चित रूपमा, नेपाली धातुकलाको कमसेकम, ईशाको छैठौं शताब्दीसम्मको उदाहरण अब हाम्रो सामु छ (२४) । मिति अंकित नभए तापनि, लिपिको आधारमा सातौं शताब्दीको मानिएको वेन हेलरको संग्रहको बुद्धको पनि कम महत्व छैन । त्यस पछि एकै चोटी हामी ईशाको एघारौं शताब्दीमा पुगेर, निश्चित मिति र अभिलेख भएको, उत्तिकै ऐतिहासिक महत्वको तीन धातुका मूर्तिहरू पाउँछौं । अब फेरि अहिले आएर पुनः फाखेल चौरको अर्धनारीश्वरको सून मोलम्वा भएको धातु—प्रतिमामा, हामी ईशाको एघारौं शताब्दी (शुरुकै) अझै एक थप (चौथो) उदाहरण पाउँछौं । अन्य तीनै नेपाल वाहिर छन् भने फाखेलको अर्धनारीश्वर हाम्रो नेपाल भित्रनै छ । यसबाट स्वतः एकातिर नेपाल र नेपाली तथा अर्कोतिर नेपाली धातुकलाको अध्ययनको लागि फाखेल चौरको उपलब्धिको अत्यधिक महत्व बुझ्न कठिनाई पर्दैन । फाखेल अर्धनारीश्वरको अभिलेखमा अन्य प्रतिमाहरूको पनि चर्चा पाइने र एकै प्रकारबाट बनेको (तथा एकै ठाउँमा फेला परेको)

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२२) मिति र अभिलेख सहितको, केही अप्राप्य नेपाली धातु-मूर्तिहरूका संबन्धमा डा. प्रतापादित्यपालको "Three Dated Nepali Bronzes and Their Stylistic Significance", Archives of Asian Art, Vol 25(1971);Nepal; Where the Gods are young(1975),The Arts of Nepal, Vol I तथा मेरी सेफर्ड स्लुसर को On the Antiquity of Nepalese Metalcraft, Archives of Art, XXX1975/1976मा गहविलो तथ्यहरू प्रकाशमा आएकोछ । मेरी स्लुसरको लेखको अन्तिम परिशिष्टमा, श्री गौतमवज्रले दुई धातु-मूर्तिहरूको अद्वितीय महत्वको अभिलेख पनि प्रकाशित गर्नु भएको छ ।

२३) पहिलो मूर्ति श्री तथा श्रीमती डगलस जे. वेनेटको संग्रहको; दोस्रो डा. ऐलेनवर्गको र तेस्रो गरुडासन विष्णु (Gilt Copper repousse') चाहीं श्री तथा श्रीमती ज्याक जिमरमान संग्रहको हो । पहिलो दुई डा. पालले र दोस्रो तथा पांचौं पाल र स्लुसर दुवैले प्रकाशित गरेको छ । चौथो शाक्यमुनि बुद्धको मूर्ति मेरी स्लुसरले प्रकाशित गराउनु भएको छ । यो मध्ये चौथो The Cleveland Museum of Art को संग्रहको र पाचौं वेन हेलरको संग्रहको हो । पालले अझै एउटा (अभिलेख भएको) विष्णुको धातुमूर्ति प्रकाशित गर्नु भएको छ जसको समय वहाँले (प्रश्न बाचक चिन्ह सहित) ईशाको १०५२ राख्नु भएको छ ।

२४) यतिनै खेर यहाँ चाँगु नारायणको सुवर्ण कवच र सुनको कवचको मूर्ति रहेको अभिलेखको सम्बन्धमा पनि चर्चा गरी हालौं । अंशुवर्माको यो अभिलेखको मूलपाठ श्री घनवज्रले आफनो पुस्तक, लिच्छवि कालका अभिलेखमा प्रकाशित गर्नु भएको छ । उल्लिखित कवच (धातुको खोल वा मियान:Sheath) जिमरमान संग्रहको गरुड नारायण जस्तै छ भन्ने नेपाली अन्वेषकहरू (जसले जाँच्ने मौका पाए) को भनाई छ भनी स्लुसरले लेख्नु भएको छ । पहिलेको सुवर्ण कवच र गरुड जीर्ण भएको देखेर अंशुवर्माले संवत् ३१ मा पुरानै नमूना अनुसार त्यसको जीर्णोद्धार गराएको कुरा अभिलेखमा परेको छ । यस कवच र अभिलेखको अपूर्व महत्व छ । यसको समुचित अध्ययन र सुरक्षा गरिनु पर्दछ ।

ले समेत अन्य प्रतिमाहरू पनि समकालीन हुन् भन्ने कुरामा कुनै शंका गर्ने गुञ्जाइस छैन। माथि उल्लिखित, निर्माण-काल समेत उल्लेख भएको वालिपिको आधारमा अपना-एको, निश्चित रूपले प्राचीन प्रमाणित हुने मूर्तिहरूको मदत लिएर, अब हामी विस्तार, नेपाली धातुकलाको पुरानो लक्षण र गुणहरूलाई बुझ्न थाल्छौं । यस्तो आधारभूत प्रमाणको आधारमा नेपाली धातुकलाको काल निर्णय गर्ने काम अझै वढी यथार्थवादी हुंदै जाने छ।

अब हामी विस्तार यस लेखको अन्त्य तिर आउन लागेका छौं। तर ऐतिहासिक दृष्टिबाट समेत फाखेल चौरको खोजी बारे केही हरफ लेख्नु बाँकी नै छ। तर सो अगावै अर्को एउटा अभिलेखलाई पनि हेरौं; जुन अन्य प्रतिमाहरु संग संगै एउटै खाडलबाट निस्किएको हो। यो गजुर आकारको देखिए तापनि बास्तवमा तामामा सुन मोलम्वा गरी चढाइएको सूनको पाथी बुझिन्छ(चित्र ३४)। अभिलेखमा 'सुवर्ण रसित ताम्रप्रस्थके संप्रदत्त मिति' भन्ने हरफ उत्कीर्ण भएको पाइन्छ। यसको पनि निश्चित मिति र अभिलेखका आधारमा आफ्नै महत्व छ (२६)।

नेपालको, लिच्छविकाल पछि र जयस्थिति मल्लको शक्तिशाली अभ्युदय अघिको केही शताब्दीहरुको इतिहास अझै पनि निकै अस्पष्ट छ। यस अवधिको खोजी हाम्रा चुनौतीहरू मध्ये एक हो। अब फाखेल चौरको अर्धना-रीश्वरमा उल्लिखित अर्जुन देव हाम्रो सामु देखा परेको छ (२७)। त्यस्तै फर्पिङ विषय र त्यहाँको महासामन्त किरणाकरजीवको वारेमा नयां तथ्य अवगत भएको छ। तसर्थ यो सामग्रीहरुको सदुपयोग तत्कालीन इतिहासको अध्य-यनको लागि गर्न सकिन्छ। नेपालको इतिहासमा यो समय यस्तो थियो जवकि एकै समयमा, एक भन्दा वढी राजा-हरुको उल्लेख समेत पाउँदा आश्चर्य मान्नु पर्दैन।

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२६) अभिलेखबाट यो ने. सं. १४० को बुझिन्छ। फर्पिङ-को एउटा महासामन्त किरणाकारजीवको नाम यस्मा उल्लेख गरिएको छ। ("श्री फणपिङ्ग विष-योधिपति महासामन्त श्री किरणाकरजीवस्य प्रवर्त्तमाने")।

२७) उल्लिखित अस्पष्ट शताब्दीहरूको अनुसन्धान गर्ने सिलसिलामा डा. डिल्ली रमण रेग्मी, श्री सूर्य विक्रम ज्ञवाली, श्री लुसियानो पेटेक, श्री हेमराज शाक्य र श्री टी. आर. वैद्यका पुस्तकहरू तथा इतिहास संशोधन मण्डलका प्रकाशनहरू (विशेष गरी 'पूर्णिमा' मा प्रकाशित श्री नयराज, श्री महेशराज र श्री दिनेशराज पन्तका लेखहरू) को योगदान विशेष उल्लेखनीय छ। यो सबैको अध्ययन उपयोगी हुने छ। तर यी प्रकाशनहरूमा अथवा बेंडल, कर्कपेट्रिक वा राइट वंशावलीमा पनि उपरोक्त समयको अर्जुन देव बारे केही सूचना पाईदैन।

अर्कातिर ने. सं. १२५ मा भक्तपुर [श्रीखपु] मा भैरव स्थानको शिलापत्रम, महाराजाधिराजको रूपमा निर्भय देवको नाम पाइन्छ। फेरि अर्को ठाउँमा ने. सं. १२८ मा निर्भय देव र रुद्रदेवको द्वैराज्य भेटिन्छ। फाखेलको अर्जुनदेवको समय पनि ने. सं. १२५ हुँदा सो समय-मा पुनः एउटा नयाँ राजाको नाम थपिन्छ। खाडल भित्र धेरै समयसम्म पुरिएर, फाखेल अर्धनारीश्वरको अभिलेख ठाउँ ठाउँमा अस्पष्ट [सम्वत्को ठाउँ पनि] छ, तर गहिरिएर हेर्दा [प्रयास गर्दा] सं.१२५ हुनु पर्नेमा नै वढी विश्वस्त हुने आधार भेटिन्छ। यही मत विभागीय सहयोगी श्री शंकरमान राज-वंशी र श्री हेमराज शाक्यको पनि छ। तथापि रसायनले यो सबै धातु प्रतिमाहरूको रासायनिक सफाई (पुनरुद्धार) गराई सके पछि लिपि र कला दुबैको स्पष्ट र निश्चित स्वरूप हाम्रो सामु आउने छ। उतिखेर मात्र लिपि, अभिलेख र इतिहास पक्षको प्रकाशित गर्ने लक्ष छ।

चित्र २४, अग्नि

चित्र २५, यम

चित्र २७

वायु

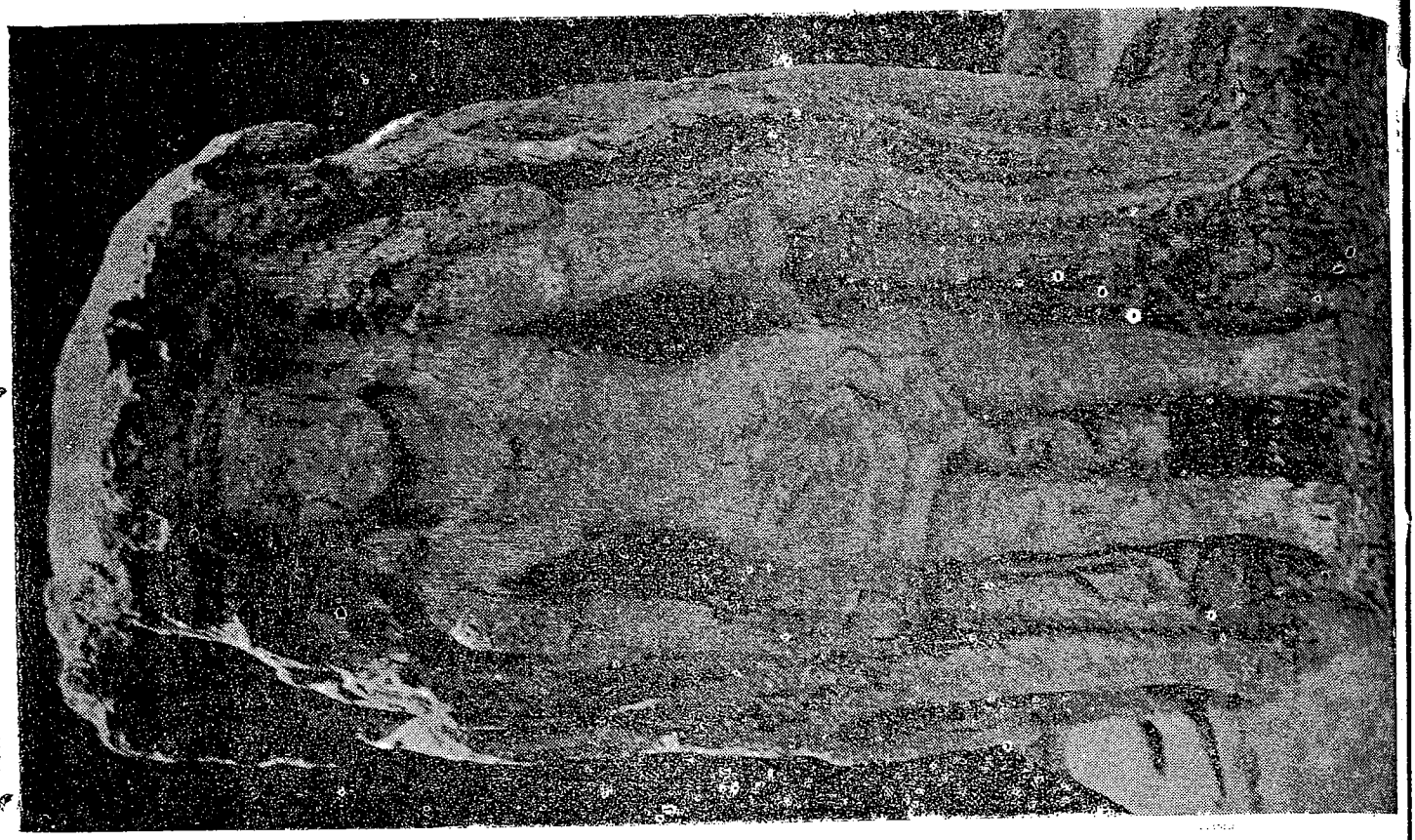
चित्र २६

कुवेर

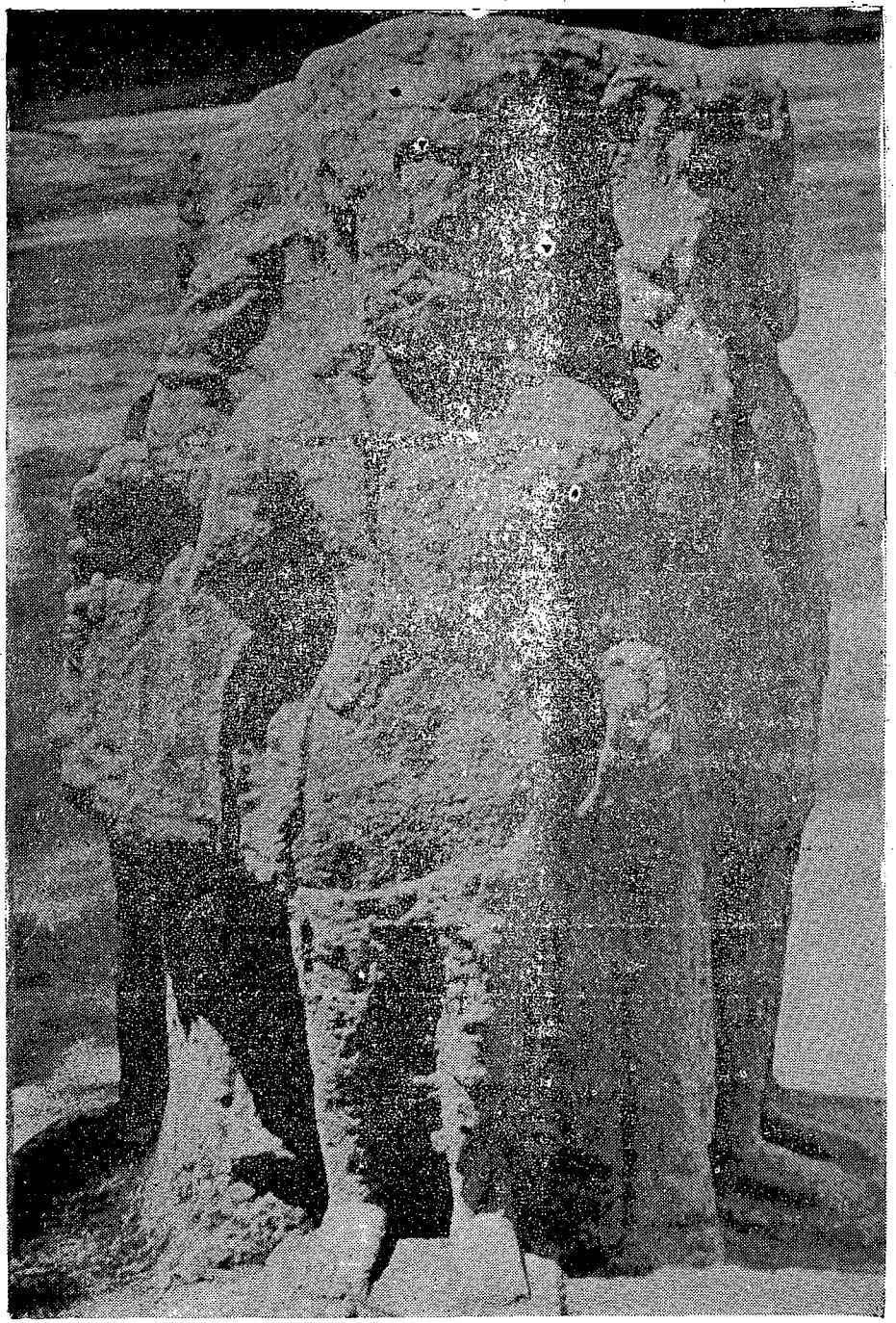
चित्र २८, वसुधा

चित्र २९, गौरी

चित्र ३१, विष्णु



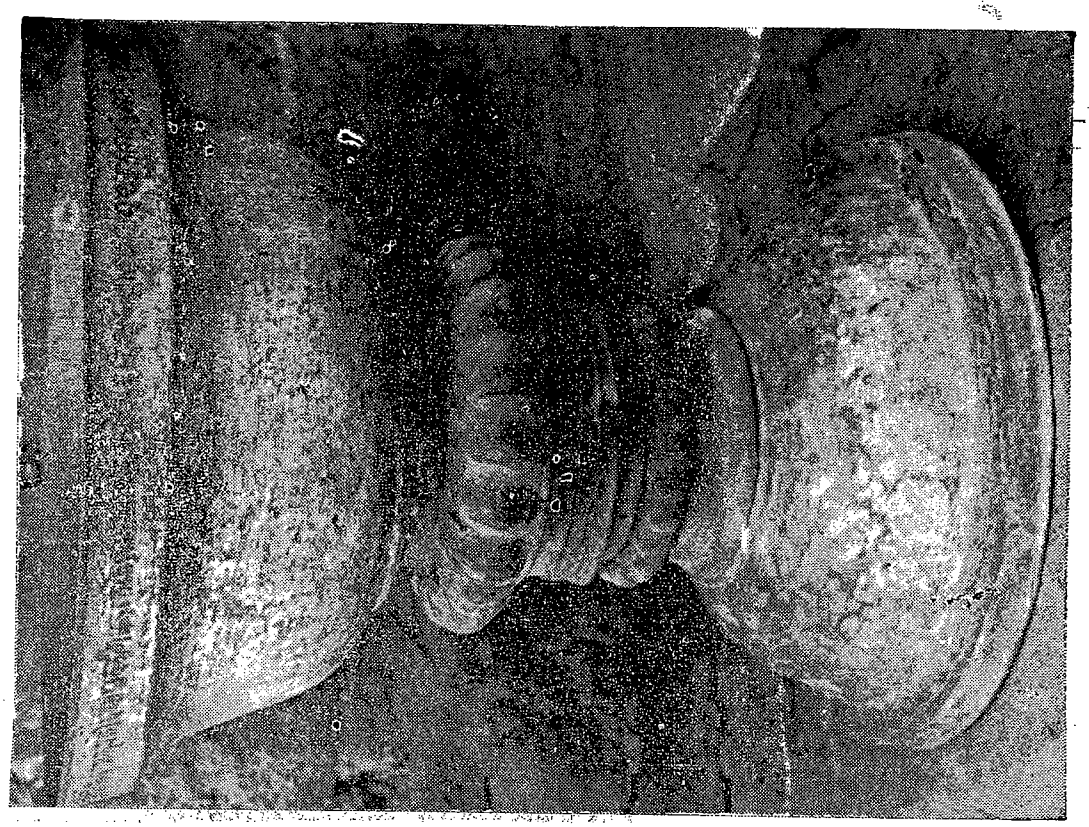
चित्र ३०, ब्रह्मा

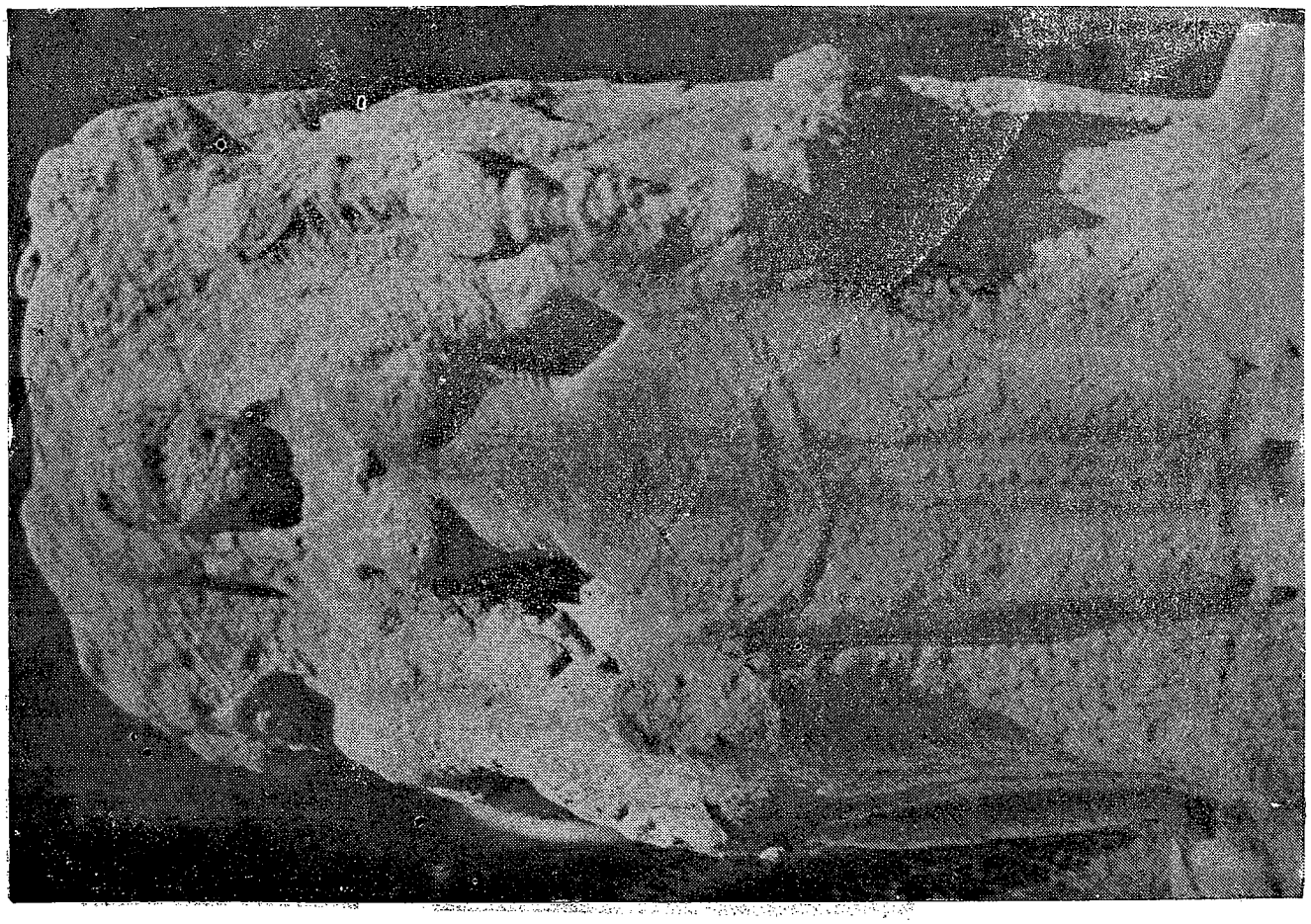


महेश्वर

चित्र ३२

चित्र ३४





गौरी (शक्ति)

चित्र ३३

जयस्थिति मल्लको मजबुत नेतृत्वको उदय भन्दा अघिको विभाजन र अन्यौलको चित्र हाम्रो सामु अनायास उपस्थित हुन्छ। तर जस्तो कि शुरूमै मैले उल्लेख गरें, यस लेखको तुरून्तको उद्देश्य, लिपि वा अभिलेखको अध्ययन वा त्यसको ऐतिहासिक पक्षको विश्लेषण गर्नु भन्दा कला-पक्ष-लाई नै तुरून्त प्रकाशमा ल्याउनु हो।

फाखेल चौरकोसम्पूर्ण खोजी रोमान्चक छ। यसले नेपाली धातुकलालाई एउटा नयाँ आयाम र गरिमा दिएको छ र नेपाली कलाका अन्वेषकहरुमा अलौकिक स्फूर्ति तथा आत्मविश्वास पैदा गरेको छ।

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Lichchhavi Art Of Nepal

—Rehana Banu

(CONTINUED)

CHAPTER IV

ICONOGRAPHIC FEATURES

The art of Nepal begins from the Lichchhavi period and fifth century A. D. By the time of fifth century the gods and goddesses and the human beings were developed by the masters of the iconography into their full fledged forms. All the Vedic, Upanisadic and Pauranic themes and legends regarding various gods and goddesses of the Hindu Pantheons were brought into the realm of iconography by the artists. The hetrodox pantheons had equally developed, perhaps more developed than the former. Because of this fact the images of the gods and the goddesses of these religions are equally found along with the images of various Hindu cults.

We know that the art of Nepal owes its origin to India in their full fledged iconographic form. In these cults of Visnu and his incarnations, Siva in his various types and manifestations Buddha in his Mahayana—Vajrayna and Tantrayana forms and the cults of the female goddesses are particularly illustrative.

Visnu Figures (i)

By the time of fifth century A. D. the iconographic features of Visnu and his incarnations were fully developed by the masters of the science of iconography. That is why during the Lichchhavi period in this region we find him depicted in his primary and incarnatory forms. As regards primary form we find Visnu standing in Sampadasthanak pose holding the lotus seat, chakra, Gada and Padma. The club has deen damaged and now is bent. This image is now in Boston Museum and dated in the ninth century by Stella Kramrisch(1). Then we have his Visuarupa form from Changu Narayana (pl. no. Iv. fig. no.4). In this relief the god is standing in completely erect posture (Sampadasthanak pose) on the shoulders and palms of a naga-kanya and two male nagas. He dominates the entire composition as he stands as firm as a pillar stretching from patala to Svargaloka. In the bottom his Seshsya form crossing the legs like his jalas-

ayana form is also depicted. In it the god is recumbent on the coils of adisesh crossing the legs like Jalasayana images. Unlike the usual attributes he holds a flower, a musala or pestle, a conch and the plough.

In the relief winged Garuda, the elephants–standing for the diggajas, arjuna, the epic hero, the ascetics and the devotees are also carved out. The top shows four armed Siva on lotus seat in Samadhimudra and solar symbol. The left portion in the upper half is broken. It had perhaps contained the Brahma in sitting posture and the disc of moon like the carvings of Siva and sun symbol of the right.

The Budhanilkantha image of recumbent Visnu (pl.no.vi.fig. no.1) belongs to Bhimarjunadeva and Visnugupta. It is evidently carved from a huge rock and the rock does not appear to belong to the place. It is a dark stone of the basalt variety and this type of stone is not found in the valley, but a few miles outside. In this relief the god is recumbent in the coil of adisesh and holds the sankha, gada, chakra and a fruit in his hands. The carving is robust here. The head of deity is canopied by eleven snakehoods of oval shape. The shrine is open to the sky and so also are the eyes of Visnu. His fore-head is marked the symbol of Ramanujapanthi Sri Vainav, probably of the Vadakalai branch(2),

There is very fine Sridhar image (pl. no. Iv. fig. no 3) In it the god, bedecked with different type of ornaments and dress, gracefully stands on a pedestal, executed with beautiful Purnaghata. He holds the lotus flower, the chakra; the gada and the sankha. He is nimbate also. His face is contemplative and the head contains Kiritmukuta. The stele is perforated and its border is executed with floral designs and fire flames. The deity is flanked by Laxmi on the right and Garuada on the left. Laxmi stands on lotus seat, is nimbate and holds Varadamudra and lotus flower in her two hands. Garuda stands on a mountain, is nimbate, winged and holds anjalimudra. As I am talking about Garuda I would like to refer to two more Garuda figures which come from Changu Narayana and Hadigaon temple. The Garuda of Changunarayana (pl. no. VI. fig. no. 2) is very robust in countenance. He sits on the right knee whereas his left knee is raised up to the waist. He is winged, holds anjalimudra and wears of a hara of snake. His hairs fall in the curly fashion on the sides. The face is highly devotional in appearance. The Hadigaon Garuda (pl. no. Iv. fig. no. 3.) which is surmounted on a long column is not so vigorous as Changu Narayana Garuda. But he looks more meditative and devoted. As regards the iconographical details, the mudra and the sitting posture thev are similar to the Changu Narayana Garuda.

Among his incarnatory forms only the images of Visnu Vikranta, Varah, Narasimha and Krsna subjugates the serpent Kaliya(3) is found. So far four images of Visnu Vikranta have been found. Two of them are of time of Manadeva (pl. II, fig.nos. 1,2) and two belong to seventh—eighth centuries A.D. (pl. II, fig. nos. 3.4).

The Visnu Vikranta images of the time of Manadeva are eight armed. There is one inscription inscribed in the bottom and dated to 46 of A. D. (4). In the reliefs, the central figure is of Visnu in three stride pose. The god has been shown in the act of measuring the three worlds with his highly spanned legs, one is planted in the patala and held by the male and female demons and the other one thrown in the sky. These have made a

straight line in the panel. The deity is holding various attributes in his hands and looks very powerful and emaciated. The bottom shows Bali, his wife, the dwarf (Visnu in the dwarf incarnation), the sacrificial horse, Sukracharya and a swordsman. A demon is falling down from the sky above the upward thrown leg of the deity. Above the demonical forces there is carving of Laxmi and Garuda in anjalimudra. In the Changu Narayana Visnu Vikranta image (pl. no II, fig. no. 3) the place of the inscription of Tilganga image has been taken by the floral carvings. Here the horse is represented facing towards left. The position of Garuda and Laxmi have been changed and there are carvings of flying Gandharvas in the upper horizon, otherwise with a little difference it is a copy of the former Visnu Vikranta image. As this was carved about three centuries after the former when the plastic trends had declined naturally the image is marked with less dynamism than the former. The Visnu Vikranta of Sikharnarayana (pl no. II, fig. no. 4) shows at least two swordsman, the horse racing towards the dwarf, Sukracharya, Bali and Bali's wife facing towards the horse and the demonical forces, except one, holding anjalimudra in their hands. Here at the place of the Gandharvas there are carvings of cult deities who are watching the historical act of the god. The god is represented similar to the Changu Narayana type. As regards Varah he has been thrown in two forms, the Yagavarah form (pl. no.-Iv, fig. no) and in the form of rescuing goddess, Bhumadevi, (pl. no.Iv, fig. no. 3). In the Yoga form the deity is shown in the cross-legged position with palms resting on the thighs. The deity seems contemplative in the specimen. The other form of the god is very artistically carved out. In it god stands on the coils of a therio-anthropomorphic naga and resenes the god less after lifting her on his left bent arm The goddess is shown in the anjalimudra and the god with its nostrils smelling the flavour of the goddess, The physiognomy of god is robust.

Saivite figures

The cult of this Siva is very popular in Nepal. The popularity of this cult in the Kathmandu valley is found from the Pauranic time itself. But we have his material forms available from the third century A. D. only There is a story that Siva once moved in the Slesantakabana of Pasupatiksetra in the form of a deer. This Pauranic story has been given a material shape by the carvings of a deer in a grey sand stone. This deer is worshipped as Mrgesvara Mahadeva in a small chapel of Pasupati-ksetra (pl.no. I, fig.no.2). The animal has got a natural physiognomy of a deer and this speaks of the minute observation of the artists of the animal world. There is an image of Virupaksa or Kirtesvara Mahadeva (pl.no.I, fig. no.1) in the shrine in which we see the image of Mragesvara Mahadeva. This image is also in grey sand stone and belongs to the third century A.D., a time when Mrgesvara Mahadeva was also carved out. Here the third eye on the forehead, the aksa beads in the ear-lobes, a crescent in the jatabhara and the carving of the membrum virtue indicate that this is also a form of Siva.

Siva was represented in the Lichchhavi period in the symbolic and human form both. These forms had evolved in the past itself and by the time of 5th century they had been carved out in their fully developed forms. In the symbolic form either his linga is completely symbolical or it has been decorated with four faces on the four sides. In the Lichchhavi inscriptions we find the references of the dedication of these Siva images by the wives of the sovereigns, the tradesmen

etc We do not know if these were the lingas having the four faces, or without them. The Deoghat Pashupati Sivalinga is of Mukhalinga type. i.e. it has got a face in each direction. These faces are very artistically carved out and they have got jatabhar on their heads, short bead necklace, ear ornaments in the perforated lobes and aksamala and Kamandalu in the short hands. The base of these figures has got the carvings of floral bands. The Hadigaon Sivalinga (pl no. VIII, fig. no. 1.) has also got the faces. These are more particularly carved out and contained the features of their names described in the iconographic text, as the Aghor and Vamadeva faces are terrific and Tatpurush face is sober. Leaving apart of iconographic features of these faces these are plastically sublime also

In his human form he is found represented along his consort in the alingan. This is a saumya (benevolent) form. Therefore, this theme was much loved by the devotees in the Museum relief. The god sets in the relief in the ardha—paryankasana on a mountain along his consort and holds the varadmudra, the aksamala, trident and breast of the body. He got a big knot of hair on the head, the goddess is sitting on the left bent thigh of the god in amorous flexion. Her right leg is placed on the back of a lion. On the right of Siva, the figure of Nandi is carved out. There are the figures of attendents on the sido of Parvati. The bottiom shows a group of dancers including Ganesha. In the upper horizon of the relief two male figures have been carved out amidst the mountains. The top shows a lady in brikshiakasana and the anjali mudra below the parasol

The Kathesimbhu area there are five reliefs of Siva and Parvati which have been executed on the basis of Kumara Sambhava. These belong to 'Parvati in penance as Aparna', Siva and Parvati dancing Siva in the disguise of young Brahmachari before Parvati, 'Siva and Parvati with infant Kumar celebrating his birth' and 'Siva and Parvati in amour.' These panels are in full conformity with the description of the Kumarsambhava. In the first panel Parvati is shown in meditation in the forest and is being attended by her attendent. In the second relief Siva and Parvati have been represented dancing. Siva holds a flower in his left hand. A peacock is also represented dancing in the relief. In the third one Siva has appeared in the disguise of Brahmachari with a flower in his hand. He has completely annoyed Parvati by his criticism of Siva. Therefore, she turns her face from the side of this teenaged-Brahmachari. A gazzel is also carved out between the two. In the fourth figure Kumara has been represented between the god and goddess. The deities hold basket of flowers in their hands and they are very devotional in countenance.

As regards the Buddhist figures. the Buddhist images during the Lichchhavi period, they are only few and belong to Lord Buddha and Bodhisattva. Padmapani, There are only two other specimen and which below the Vijay of Mara and Buddha's nativity.

As regards the Buddha images they come from Svayamb-natha Pashupati, Law firm and Chabahil. The Law firm Buddha (pl.no. Ix, fig.no. 2) has been dated to seventh century by the scholars. Its pose of standing. transparent robe, varada mudra, contemptative face and the carvings of the hairs of the head are in the imitation (pl no. Ix,fig.no.1) has been carved out within a frame. Here the details are similar to Law firm Buddha. But the robe is carved a little heavier. Again, there is an aureole at the back of the head,

which is absent in the Law firm Buddha. There is the execution of floral design in the periphery of the stele. The god holds the hem of the robe in his left raised hand. Although the Chabahil Buddha (pl. no. Ix, fig. no.3) shows his face similar to the Law firm Buddha but here it is marked with heaviness. This also does not possesses the aureole. The nativity scene of Buddha (pl.no. II. fig. no 3). is more methodical because it is represented in style described in thee Buddhist Literature. In the stele the goddess is standing after holding the branch of tree. Buddha has been represented as a boy of five years which completely fits with the descriptions of the texts. The most novel thing in this relief is the carving of Devaputras who pour waters on the head of new borne babe. The acolytes and the divine watchers are absent in the relief. There are a few very fine sculptures of the Bodhisattvas Padmapani belonging to the Lichchhavi period. In these the figures of the Siga Baha, Dhuaka, Yampi, Wokubahi, Ghatavihar. The Dhuaka Baha Bodhisattva stands in abhang on the seat in meditation and holds the varad and the lotus flower in his hand. The hand holding the lotus flower is Katistha also. The Kiritmukuta of the deity is quite beautifully executed on the head. Below the right arm of the Bodhisattva a female on anjali mudra, sitting astride near the right leg of the god, is also carved, out. The Yampi Baha figure has got two female deities one on each side. This figure is plastically little debased. The lotus flower is not so beautifully carved out here and the Kiritmukuta had got elongated crests. The Ghatavihar Padmapani is executed in the imitation of the Dhuka Baha. But here also, as in the Yampi Baha, here are also two female devotees. In the crown of this Bodhisattva the figure of his spiritual father, Aksobhya is also carved.

There are two Brahma sculptures belonging to Lichchhavi period in the Kathmandu valley. Both are four faced. The heads of the faces have got matted lock of hairs. The god wears the necklace, yajnopavita and udarbandha in case of Chabahil. The Aryaghat Brahma has got aksa-mala and manuscript in his upper pairs of arms and is surrounded by two bearded ascetics, In this relief there is round aureole also at the back of the face.

The images of female goddesses are very scarcely seen in the independent panels. The Manglagauri image is powerful (pl.no.XII,fig. no. 1). The deity is eight armed here and holding different atrributes in them. The deity is surrounded by the four female figures in the periphery of which two are seated and two are standing. There are four arms holding different attributes. The image of Parvati (pl.no. XI. fig. no. 1) carved out in the linga is similar to Brahma image of Pasupati. Its Jatabhara is very heavy on the head. The face is quite meditative and pensive. The image of Yamuna (pl.no. XIV, fig. no. 1) is also robust like the image of Manglagauri. The crown, the waistband, the armlets the bangles and the anklets are very minutely carved out in this specimen. The image of Laxmi (pl no, XI, fig. no. 3) of Visnu Sridhar group (Museum) show its facial expression like the facial expression of goddess Laxmi in the Visnu Vikranta image. The lotus she is holding is like the lotus of the Padmapani Bodhisattva of Yampibaha.

CHAPTER V

CHRONOLOGY

The history of Nepalese art started with an indigenous growth, though inspired by the neighbouring country, India.

The so-called virupaksa of Pashupati Aryaghat (pl. no. 1. fig. no. 1.), the headless

torso of Nepal Museum (pl.no. 1, fig. no. 3), the statue of so-called king of Nepal Museum (pl. no. 1, fig no. 4) seem to have been the earliest evidences of art. But earlier than the Nepalese artists must have expressed their art—forms in terracottas.

The simple minded artist of Nepal found clay as the cheapest and easiest as the medium to express their ideas, though we have not found much of their specimens through excavations.

So far as the archaeological evidence is concerned the history of Nepalese terracotta art starts from 3rd century B. C. as shown by the excavation at Banjarahi. The finds of beautiful figurines like mother and child and the women figurines at Tilaurakot and Banjarahi are dated to 2nd and 3rd century B. C. (1). Wood seems to have been very popular as the medium throughout the ages. But due to its perishable nature it could not stand the ravages of time. Unfortunately, thus the history of Nepalese art is almost dark prior to the Lichchhavi.

It is very difficult to give the accurate dates to the images of the Lichchhavi period of Nepal, because very few of the images are inscribed with dates.

The Lichchhavi appears on the political horizon of Nepal in the beginning of the Christian era itself. But we do not find the specimens of the regular Lichchhavi art until we come to the time of Manadeva. There are a few pieces of sculptures like the Kiratesvar Mahadeva, the head-less torso (of a Bodhisattva) and the statute of the king (?) which have been described by various scholars as the pieces of art belonging to early years of Christian era and between the second and the fourth century A.D. by Dr. P. R. Sharma (2) and statue of king to early fifth century by Stella Kramrisch in her book 'The Art of Nepal' (3).

As suggested by the scholars, if the headless torso belongs to the beginning of Christian era, then this becomes a piece of art of the Lichchhavi period which was executed in the reign of the Lichchhavi dynasty in Kathmandu vally or to his some early descendents. According to Ramesh Jung Thapa, this should belong to second centuryA. D. (4) The fleshy body and a few other things like waist band, thick and rounded waist line of the dhoti cutting deep into the belly below the navel, etc. speak of its Mathura origin. The Bodhisattva sculptures of Mathura School of art belonging to first-second century A.D, are also characterized by the same features as that of headless torso (pl no.1, f g. no.3), No other sculptures of the Lichchhavi period is characterised with the physical features of this image.

Regarding the statue of a so-called king (pl. no. 1, fig. no. 4) and the image of Kiratesvar Mahadeva (pl. no. 1, fig. no. 1) which is also known of as Virupaksa, no precise date has been provided by any scholar. Dr. Sharma himself writes, 'To give a precise date to these two images would be a difficult thing except generally assigning them to a time between the 2nd and the 4th century A. D. (5). However, I would like to date this image to the end of third century because of the facial expression of the image. Although the deity has got a robust physiognomy and clearly open eyes, its mouth with lower lip quite thick, is so represented that it looks overwhelmed with the thoughts of spiritulity which became a common feature of the images executed in the 4th century and afterwards. The slendering of the waist also attests its date somewhere at this time. The cults of Saivism with the marked

features of the presiding deity evolved in the art and in the cano of art iconography only in the late Mauryan period and the Gupta period in the precise manner. This being the fact and the image having a third eye, a crescent in the head, the aksa beads as ear ornaments and the membrum virile also carved, but all in the cruder form indicate a pre-Gupta and Late Mathura period i.e. late third century A. D. The image of the so-called king is characterised with the same features which we find in the image of Virupaksa. The decline of the shoulder near the armpits, flashness of the chest and the slendering of the waist in the manner of Virupaksa indicate that the king portrayed was also carved out in the later 3rd century or early 4th century A. D. Oviously enough, the king has also got the flashy lower lip, the nostrils executed in the style of virupaka, the fleshy cheeks, open eyes carved in the manner of Virupaksa image and the head ear ornaments similar to Virupaksa type.

Then a regular art school with a lasting tradition in Nepal begins only in the fifth century or from the time of Mandeva. Form this fifth century a uniformity is seen in the style of the deities(6). A large number of images were carved out in the reign of Manadeva. Among them the Lajimpat and the Tilganga images of Udshru-Vikranta are dated A. D. 467 (pl. no. III, fig. no. 1 and 2). The image of Garud of Changu Narayana (pl. no. VI,fig. no. 2) was executed three years earlier than these Vishnu Vikranta images. The image of Palanchowk Bhagavati is dated in Saka era 425 which corresponds to A, D, 503(7). Then we have Lajimpat Siva-linga dated Saka era 390(8) which corresponds to A. D. 468.

As the images of Garuda and Vishnu Vikrantaare dated their physical features provide us some fundamental guidelines for the chronology of the other Lichchhavi sculptures.

After Manadeva no concrete evidence about the chronology is found until we come to the time of Amsuvarma.

There is one figure (pl. no. II, fig. no. 1) in Hadigaon Satyanarayana Mandir. This particular figure which is for the first time brought under light by myself is peculiari, in a sense it is very difficult to explain whether it is a Bodhisattva or both. In a brief study it looks like a Bodhisativa but while studied in detail one cannot accept the view. If a long ear and two lines in the neck of this figure are taken as of Bodhisattva, the crown and the necklace look more like of a king. All the Bodhisattva have crown but not this type. The eyes of this figure look like a cautious eyes commanding but not the pitious eyes of Bodhisattva. The upper-lip of the figure does not look like a Bodhisattva but looks like one of the monkey. The artist here does not succeed to make a nice lip and a kind eye as of Bodhisattva. Thus, it looks more like a king instead of the Bodhisattva. The long air always does not symbolise Buddha. Sometimes it is found in the figure of the king also. The long ear is one of the thirty-two symbols of a Mahapurusha as described by the Hindu Texts.

As I have already mentioned about, the Nepalese art is more or less the result of the contemporary Indian art. The two lines may be the influence of the School of Gandhara art.

If we study the statue of so-called king of Museum (pl. no. I, fig. no. 4) and the so—called Virupaksa of Pashupati (pl.no.I.fig.no.1) along with this figure, there is no more differeuce in the appearance, the presentation of the

face. The eyes, lips, and the chest are similar in all. One more thing here is that the hand is even broken does not look bent form the joint of the arm. Thus, this is a figure of royal personage. This figure has been dated 6th-7th century A. D. because of the carving of the stone.

There are many images in the Hadigaon Satyanarayana Mandir. Of these, Uma-Mahesvara alingan murti, Garuda, Barhi and a Siva-linga carved with the traditional faces, are noticeable. Only Garuda mounted on pillar have the inscription of the first decayed of the seventh century A. D. Therefore other imeges may also belong to the same period. Thus, these images were executed about hundred and fifty years after the images of the time of Manadeva. As a gap of 159 years, naturally there was some icono-plastic style of the images of the later series. As compared to the Visun Vikranta, Siva of the alingan murti looks more refined but not completely different from the plastic pliability of former. The ornaments have become more refined now. In the carvings of the female we find more elasticity and sense of dedication than in the fifth century images.

When we see the alinga-murti of museum (pl. no. VII,fig-no. 1) we notice a great plastic difference between the two and this must have been because of a wide duration of about two centuries, if not more than this. Thus later belong to late Lichchhavi period (3th-9th century A.D.

The images of Garuda (Pl. no. VI, fig. no.3) when compared to changes Narayana Garuda is characterized compared to with more sense of devotion, has got slender and light bodies which common feature of middle Lichchhavi period and the Gupta sculpture of India. This Garuda image is like the hundred images of the Sarnath and Mathura, Gupta, Sculptures belonging to the middle of the seventh century A. D. As regards the faces of Siva-linga (pl.no. VIII, fig. no. 1) they are quite vigorous like the Virupaksa with flashy lower lip But these are characterised with the essence of the spirituality unlike the former. This was because of the time that is of the 7th century A D. when no image contained the spirituality in it.

The images of Parvati carved on Siva linga of Pashupati (pl. no. XI,fig. no·2) and of Brahma of same Sita (pl. no. v. fig. nos1, 2) show the meditative faces of the type which we find in the sixth century sculptures in Northern India. Their drooping eye lids indicate their absorption in deep meditation. Therefore, I would like to date them to the end of the fifth or the beginning of sixth century A. D. The pensiveness of Brahma and Parvati in a slightly decline form is seen in the Avalokitesvaras of Dhauka Baha (pl. no X, fig. no. 2) and Kathesimbu (pl. no. X fig no. 1). Here we see the same slenderness, same feeling of spirituality and same sense of devotion which overwhelmed the 7th century of North India. Stella Kramrisch seems completely right when she dates them 7th-8th century A.D.(9)

The Buddha images of Swayambhu (pl.no. IX, fig. no 1, pl. no 11. fig. no. 2) look like the Gautam Buddha images of Northern India. But we know that when certain style enters into the hills, if continued for a little lorger period. If an Indian art critic has to date these images he will perhaps date them to late 7th cetnury A.D. But these are the productions of late 9th century A. D.

The Buddha of Ramashah Path (pl.no IX. ? FIG. no.2) has been dated to 5th-6th century

by Ramesh Jung Thapa (10). If this is a fact then the Buddhas of Chabahil (pl. no. IX,fig. no. 3) and Pashupti also belong to the 6th ventury A.D.

There are a few Saivite and Vaisnavite image. About Budhanilkantha, Jalasayana Vishnu we have an inscription (11) belonging to the time of Bhimarjunadeva and Visnugupta, who ruled between 631–635 A. D. which refers to a big stone to have brought by the inhabitants of Dakshina Kaligram which was fit to be a Jalasayi image of Vishnu. On the basis of the inscription Jalasayana image of Budhanilkantha can be dated to second half of the 7th century A. D. If this image belongs to the second half of the 7th century then the Kumarsambhav reliefs of Nepal belong to the same century because they are similar in facial expressions to the Budhanilkanth image.

The portion of Mara's temptation relief (pl. no. XI, fig.no.4) kept in National Museum of Nepal has got the figures of Kama, Ganesh and a few demons only. The facial expression and details of daughters of Kama are similar to the physical features of Parvati of the Siva Parivar of Hadigaon belonging to the time of Amsuvarma. Thus, when the Museum authorities date it to circa sixth century A. D. seem correct in attiude.

The last series of sculptures belonging to the Lichchhavi period are those which lie in the courtyard of the Changu Narayana temple. These are characterised with slender bodies of medium height. They have their dress and ornaments which show greater precision of the details and much refinement in them. Those belong to the eighth century A. D. There is change in refinement and details but not in the style of costume and ornaments. The images of Visvarupa Sridhara, Garudasana Vishnu, Vishnn Vikranta all seem to have been executed in the reign of one and same king.

The Padmahasta image of Museum dated to different centuries by the different scholars is in the plastic tradition of the bronze Gauri illustrated by Stella Kramrisch in her book (12). Thus, it also belongs to the seventh century A. D. The images of Mangla Gauri and Yamuna are characterised by heaviness which develops in the classical art phase.

Their ornaments and dress are little cruder although much attention was given to its refinement as is seen inthe minute carving of waist band. The eyes are methodically stretched, as we find in the early medeival sculptures. Thus, these are the proto—type of medieval stone sculpture. Hence, I would like to date to ninth century A. D. The same heaviness is exist in the Nativity of Buddha which has been dated by Museum authority to 9th—10 century A. D

Thus, after discussing above mentioned chronology it can be said that it will be very difficult to take up the study of the Lichchhavi sculptures century wise. This is because of the lackness of any inscription which could provide any clue to them. Some more researches are required to solve the problem. Any how it can be said that early sculptures are made on greyish stones, well modelled. and polished.

FOOT NOTES

CHAPTER IV

1. Kramrisch, Stella., The Art of Nepal (New York, 1964), pl.no.10, p. 66

2. Ibid
3. Banerjee, N.R., Parvati's Penance as Revealed by the Eloquent, Ancient Nepal, (Kathmandu, Nepal, Jan. 1968).
4. Ibid, pl. no. VI. A.

CHAPTER V

1. Thapa, Ramesh Jung., 'Nepali Murti Kala, Ramjham, pl.6,No. 3. p. 10
2. Sharma, Dr. P. R., 'The Lichchhavi Sculptures,' Ramjham, vol. VII, No. 2,Kathmandu, p. 7
3. Kramrisch, Stella., The Art of Nepal, (New York, 1964). p. 23
4. Thapa, Ramesh Jung., op. cit., p. 13
5. Sharma, P. R., op. cit., p. 7
6. Ibid.
7. Himavatsanskriti
8. ISSP., p. 246
9. Kramrisch., Stella., op.cit., p. 29
10. Thapa, Ramesh Jung., op. cit., p, 23
11. Vijracharya, G. B., 'Prachin Murti Kala Ko Visyama, Purnima, pl. 1, No. 30,p.15,
12. Gnoli, Ins. No. 61
13. Kramrisch, Stella., op.cit., fig. no.3, p.56

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Tilaurakot Excavations (2023–2029 V.S.)

Tara Nanda Mishra

The Sakya Country and Kapilavastu in the Literature.

The banished sons of Ikshvaku or Okkaka, settled, (Yath Himavanta passe Pokharaniya-tire mahasakasando) where there was a great grove of trees and on the bank of a lake situated on the lower slopes of the Himalaya (1). Sumangal Vilasini exactly repeats the story and adds that there was the hermitage of sage Kapila (2). The Divyavadana (3) also places the town on the bank of Bhagirathi (Ganges) which was close to the hermitage of Rishi Kapila. Mahavastu (I, 351-2) repeating the same story tells that the forefathers of the Sakyas hailed from Saketa and settled in a forest near the hermitage of Rishi Kapila. Sakya country was semi-republic and its dwellers were called the Sakyas. The name of the capital city of this state was Kapilavastu. The inhabitants of Kapilavastu were called Kapilavatthava (4), The Sutta Nipata (P. 194) describes the route taken by some wandering Brahmana ascetics (Bhavaris disciples), who travelled from Kosambi to Saketa, then to Sravasti, Setabhya, Kapilavastu, Kusinara, Pava and finally reached Vaisali. Vinaya Pitaka (II, 253) also records about a direct road between the cities of Kapilavastu and Vaisali. The Sakya state was actually a small state on the north of Pava and Kusinara. On the west, it extended up to the bank of Rapti (Acchiravati) beyond which were ruling the Kosalas of Sravasti;the river Rohini divided the two states of the Sakyas and the Koliyas (5). The Koliyas of Ramagrama were on the east of Rohini and the Sakyas of Kapilavastu fell on the west; the slopy fertile and dense forest lands of the sub-Himalayas on the north were included within the territory of the Sakyas.

Beside Kapilavastu, there were also other important towns, some of them were Chatuma (Majjhima—Nikaya, Sutta- 67), Khomadussa (Samyukta-nikaya (6), Metalupa (Dharma Chetiya Suttanta, Majjhima-nikaya), Samagama (Sutta-104, Majihima Nikaya), Sansumara (Ceylonese and Burmese accounts), and Ulumpa (7) etc. Mr. Rhys Davids (8) gives some more names, which are-Sitavati, Sakkara etc. (9).

The Sakyas had 30,000 families, the population comes nearly half a million people in the country (10). But Rhys Davids puts the

number at one million (17). The administrative and judicial business of the clan was carried out from Kapilavastu from a hall which was called Santhagara (Digh Nikaya,3 vols, I, 91, (12).

The ruins of the city of Kapilavastu, when visited by Huen-Tsang, was extending over an area of about two and half miles. The Chinese traveller also records about the existence of a wall around the city. According to Mahavastu (II, 75) it had seven walls. The city walls were of eighteen cubits high (13). Papanch Sudani records about an event of the inaguration of new Mote hall or Santhagarasala at Kapilavastu by Buddha. It is said that the inhabitants of the city decorated it with lights for a Yojana round (14). This may also indicate the extension of the town ship including the peripheral areas. In an old Buddhist text (15) Kapilavastu is described as a prosperous, flourishing town, and well provided with food, whose narrow streets were throughing with elephants, carriages, horse and people. But inspite of the accounts given of the greatness of Kailavastu, it was not mentioned by Ananda among the great cities for the suitable place of Buddhai's death (16).

The rulers of Kapilavastu were called kings. At the time of Buddhas birth his father, Suddodan, was the king of the country. After Suddodan, Mahanama was elected king of the country. Prince Siddhartha was born at Lumbini Garden in 623-24 B. C. and was brought back to the city of Kapilavastu. He lost his mother only after seven days of his birth and was brought up byhis step mother Prajapati Gautami. His horoscope, which described him that he will either become a great monarch or a famous ascetic, had been prepared by Rishi Asita, who lived in a nearby town on the mountain. The Prince was married with the daughter of Sakya Suppabuddha and sister of Devadatta named Yasodhara also called Bhaddakachchana. But Lalitavistara gives the name of Gopa, daughter of the Sakya Dandapani, as the wife of Buddha. Seeing an old man, a sick man, a dead person and a sage, Prince Siddhartha was so much disgusted with the worldly life that he left his home town at the age of 29, when he was quite young. After great meditation Siddartha attained the Sambodhi and became one of the most reverred philosopher-sage of his time. It was only because of Lord Buddha, Kapilavastu and the Sakya clan became well known to the world.

There were two Buddhist Viharas near Kapilavastu city. The first Vihara was Nigrodharam which was very close to the city where Buddha after his attainment of Buddahood came to Kapilavastu and stayed there (18). Kala-Khema and Ghataya, who were great patron of the order at Kapilavastu, built cells for monks in the Nigrodharam (19). Mahavana was another Vihar on the north of Kapilavastu, (where also, Buddha had stayed several times. From the Mahavan outside Kapilavastu, the forest extended upto the Himalayas (20).

The city of Kapilavastu had been destroyed by the son and successor of king Prasenjit of Sravasti from his Sakya wife named Vasabhakhattiya. It is said that Vasabhakhattiya was the daughter of Mahanam from a slave girl. Because of this reason people of Kapilavastu used to insult the prince Vidudhava, who had been sent for his studies at that city in his childhood. To take revenge from the Sakyas, Vidudhava dethroned his father, became king and attacked Kapilavastu. He killed its citizens and burnt the

whole city. Theree times he had been forbade by Lord Buddha from attacking Kapilavastu, but at last, Buddha left the Sakays to their fate on the forth time(21). Thus came the end of a great city during the life-time of Buddha. Those who survived the mishap left the city and went to the hills, some went to the other cities of that region and some went as far as Shrilanka. It is said that the Moriyanagar was the city founded by the Sakya young men who had fled from Kapilavastu (22).

Kapilavastu as described by the Chinese Pilgrims

Most of the Buddhist sites like Sarnath, Vaisali, Kusinagar. Bodhagaya and Sravasti, etc, have been identified on the basis of the description about them given by the famous Chinese pilgrims Fa-Hian and Huen-Tsang. Therefore their description about Kapilavastu also will be proved very helpful towards the identification of the, so called lostsite.

Fa-Hian came and visited the Budhist sites between 399—414 A. D. whereas Huen-Tsang travelled the places in between A.D. 629-645. Fa-Hian, while describing about Kapilavastu says that the city was thirteen Yojana east (nearly one hundred miles east) of Sravasti. Huen-Tsang places the city 516 li (nearly 86 miles) to the south-east of Sravasti. He says that there were ten deserted cities in that country. Both the travellers describe the city of Kapilavastu as deserted, in ruins, and without people or king. Fa-Hian says that there were some monks and a score or two families of common people. At the old palace of king Suddodana there were images of prince and his mother. At places where that son appeared mounted on a white elephant when he entered his mother's womb, and where he turned his carriage round, on seeing the sickman, after he had gone out of the city by the eastern gate, topes (Stupas) had been erected. Places where Asita inspected the marks of Siddhartha, the elephant was thrown (Hastigarta); where he shot an arrow to the south-east, which went to the distance of thirty li and entered into the ground making a spring (Sarakupa), the place where Buddha after attaining wisdom first came and met his father; where 500 Sakya were converted in the Buddhist order and left their families; at that spot where king Vaidurya slew the seed of the Sakyas, topes (Stupas) had been erected. Huen-Tsang, while describing the city, narrates that the ruins of the city measured about 14 to 15 li (nearly 2/½ miles). The foundation wall of the city of Kapilavastu were still strong and high. There was no supreme ruler but each town having its own chief.

Within the royal palace, there was the sleeping place of Mahamaya, and a stupa on the north-east where the ascetic Asita read the horoscope of prince Siddhartha. There were also figures of the king, queen, Bodhisatva entering into his mothers womb, figures of the Royal prince, Yasodhara and her son Rahula etc. On the south-east corner of the royal palace the prince was shown riding over a horse. Out-side each of the Four gateways were the figures of a sick man, an old man, a dead body and an ascetic. Thirty li south east of the capital city was a small stupa and a fountain (Sarakupa)with clear water which was made by the arrow of the prince. By the side of the southern gateway there was the hastigarta. Within the city near the eastern gate, there was a stupa. Outside the eastern gate was the temple of Isvaradeva, with a stone image.

Fa-Hian says that nearly one Yojana (approximately 8 miles) south-west of Kapilava-

stu was a town called Na-pei-kea, the birth place of Krakuchhanda Buddha. Whereas Huen-Tsang puts the city of Krakuchhanda some 50 li (nearly 8/14 miles) South of Kapilavastu. Both the travellers agree that on the south and south—east, the place of meeting his father and at the place of Parinirvan stupas were erected. Huen-Tsang says that by the side of the Nirvan Stupa there was also a 30 Feet high stone pillar surmounted by a lion figure, which had been erected by king Asoka. The pillar had the inscription describing the events of the circumstances of nirvan of the diseased Buddha.

Another town of Kanakamuni Buddha has been reported by Fa-Hian existing on the north of Krakuchhands town, at the distance of less than a Yojan. Huen-Tsang says that 30 li (nearly 6 miles) north-east of Krakuchhands town, was the native town of Kanakamuni Buddha. Both the travellers report that there were also two stupas representing the two events, the meeting place of Kanakamuni with his father and his nirvan place. Huen-Tsang says that close to the nirvan stupa there was again a stone pillar erected by Asoka with inscriptions describing the events of his nirvan.

Huen-Tsang describes the place where several hundreds and thousands of stupas were erected by the local people in the commemoration of their battle heroes who were killed by Virudhak's army. The blood of the killed army was deposited in a nearby lake. This place was north-west of Kapi avastu.

To the south of the city 3 or 4 li (slightly above than a mile) was a groove of Nyagrodha trees (Vata-Vrikhas), where a Stupa was built by Asoka which represented the spot where Sakyamuni had met his father after attaining bodhihood.

Fa-Hian says that fifty li east of the city of Kapilavastu was the Lumbini garden. But Huen-Tsang puts the place on the east at the distance of 110 to 120 li (nearly 22 miles).

When we closely examine the statements of the two pilgrims we find that there are more closeness in the statements made by them. Tough there are few differences in their reports about the directions and the distance of few places, but they are very negligible. It cannot be denied that both the pilgrims describe the same places in the very similar manner. Thus the question of two Kapilavastus one visited by Fa-hian and the other by Huen Tsang cannot arise.

Previous attempts to locate Kapilavastu

The problem of the identification of Kapilavastu site has pre-occupied the scholars from a long time. The attempt was begun in 1858 by Dr. Lassen who located Kapilavastu on the north-west of Gorakhapur on the banks of the Rohini Nadi. Mr. M S. Julien had also accepted Lassen's identification. After him in 1863, M. g. Cunningham putforward Nagar Khasa, in Basti district about 81 miles south-East of Sahet-Mahet, as the site of Kapilavastu. Later on, his assistant Mr. Carlleyle, in 1875-76 tried to put Bhuila-Tal, on the bank of Rawai Nadi, as a possible site for Kapilavastu. (23) He located Kapilavastu, the home towns of Kanakamuni and

Krakuchhanda Buddha, the Sara-Kupa and also Lumbini including the Telara river, all near Bhuila-Tal. It was Dr. Fuhrer who located the Asokan pillar at Niglihawa and Lumbini, and tried to trace the ruins of Kapilavastu extending over an area of seven miles in length and three to four miles in breadth (24). According to Dr. Fuhrer the villages of Amauli, Baidauli, Haranampur, Bikuli, Sivagarha, Tilaurakot, Ramghata, Rampura, Ahirauli, Srinagara, Jagadispur and Sagrahwa etc, were all included within the ancient township of Kapilavastu. But it looks impossible in the light of Huen-Tsang's clear statement that Kapilavastu extended in an area extending above than two miles. Because of some false statements made by Dr. Fuhrer, and his destruction to the sites and monuments in that area he was called back form his work. After Fuhrer another gentle man named P.C. Mukherji was deputed in his place to find out the site of Kapilavastu in 1889. Mr. P. C. Mukherji identified Tilaurakot as the ancient city of Kapilavastu. He excavated a 16 sided stupa inside the kot, traced the defence walls in the North-East corner and located the eastern gateway (25). While his work was in progress, Dr Waddle went there and excavated the stupa at Gotihawa, and another stupa near the eastern gateway of Tilaurakot. As he did not get any inscription or casket in the stupas he left digging. They were later on drawn by P. C. Mukherji and published in his report.

Summary of the Excavations of the years 2023-2029.

The excavation conducted during the period, by the Dept. of Archaeology (26), H. M. G. brought to light three periods and nine layers of deposition, the western Gateway complexes, existence of Moat, three phases of defence walls, different periods of roads, and twin stupas on the north of the site, apart from unearthing huge quantity of archaeological antiquities(27).

The cuttings, stratification and Dates.

A small trench, measuring 20x20 feet, before the Samai—Mai temple was taken in the first year's dig. This brought to light in the eastern portion a platform and plinth of a medieval temple and a Vishnu icon had been found broken in two pieces. On the western portion of the trenches (in two quadrants) vertical diggings were done and reached up to the natural soil. The motive of going down in these quadrants was to check the stratification of the site.

To ascertain the position of the defence walls, moat, and to locate the gateways on the western side of the walled city, a long trench had been taken accross the wall, (PL-V,A, B,) which had been extended further on the east, south, north and on the west to check the moat. The total area of operation was 150 feet (east-west) and nearly 100 feet (South-east). The operation was done devi ding the areas suitably into several equal grids.

Nearly 1200 feet north of Tilaurakot at a place called Dhamnahawa there were some bricks visible in the forest. Luckily a silver punch marked coin was found over the surface of the monument during the exloration of the site. After a close watch it looked like a circular monument. Thereafter, forest and two trees over the surface of the stupa, had been cut off and the area made clean to carry excavations. A cross-section A-B & C-D was laid across the moument and was diogonally excavated. It turned out to be a circular stupa of 25 feet diameter (PL-XA). Thereafter a chain of trail trenches up to the length of 100 feet tow-

ards north, south and east were taken They measured 3x6x6 feet and were taken after alternate gaps. On the south and east nothing were found but on the north another small stupa with 26 feet diameter had been located and excavated. As there was no chance of getting any monument on the west of the big stupa because there was an old bed of Banganga, therefore no trenchs were taken in that direction.

Among the 9 layers found at Tilaurakot, (PL—VI) layers 1 and 2 belonged to the Kushan period (circa A. D. 100–200). From these layers Kushan terracotta figurines, Kushan coins of different Kings, and Kushana pottery had been found. Layers 3 and 4 belonged to the Sunga period (100-200 B. C.), from these layers beautiful Sunga moulded terracottas, early cast coins, Mitra coins, (some bearing even the name of Agnimitra), beads of terracottas, Semiprecious and ordinary stones and other datable objects had been encountered. The layers 5, 6, 7, 8, and 9, belonged to the N. B. P and late variety of Painted Grey ware. If we accept the highest date of N. B. P. as 300 B. C, and allot 100 years for each layers, the lowest date for layer 9 comes to 700 B. C. Thus the date we can assign to these layers or phase is 700—300B. C.

The Defence walls–

The excavations carried out on the western end of the ruins at Tilaurakot, roughly in the central portion of the western wall brought to light three different phases of defence walls(PL.II,III & X1A). Among them, the first wall was made of clay, possibly digging the nearest outside area, and the ditch had been simulteneously converted into a moat. The first mud wall which was based over the layer 9 can be dated to 7th-6th cent. B. C, on the ground of N.B P Painted Grey ware and associated painted Red ware pottery which were found from the layers 8 & 7 striking this phase of the rampart. The second phase of the defence wall had also been made of yellowish clay, and had been built duringr 200 B C. This was based on layer 5 and layer 4 striking it. A burnt brick wall had been provided to it and was erected on the outer toe of this wall to protect the mud Ramapart from the water of the moat, which existed there (PL-VIII A). There were more pot sherds (P.G, N. B. P and Sunga potteries) found from this phase of wall. The third wall was erected just over the basement and outer toe of the 2nd phase of mud-rampart. It was made of bricks and brick-bats in yellowish mud mortar. On the edges there were full and half bricks laid neatly, but in the central portion small brick—bats were simply pressed into thick layer of mud mortar. The wall of this phase can be dated to 150 B. C, as it was found to be based on layer 4 and its contemporary layer was 3. During layer 2 it had been observed that the same brick wall (of phase III) had been slightly repaired. The walls were surrounded from the outside by a deep moat, which was probably fed by the water of Bana- Ganga river.

The western Gateway-

During the excavations a gateway to the city on the west had been discovered (PL III & IXB). Along the Stratum 8 it had rammed floors with post-holes flanking the passage (in the east-west direction), on the outer edges. In the second phase, brick-arms, to supprt the mssive wooden doors, (of which remains had been found in the shape of charred wood with large number of flat iron pieces and long iron nails), had been encountered.

They belong to three different phases. The first two phases of construction (existing in layers 4 and 3) can be dated to 200-100 B.C. The third phase belonged to A.D 100-200 and constructed during layer 2. In each phase there were at least 3 to 6 doors which indicate the degree of precautions taken for the defence of the city. During the first phase of the brick-doorway construction erected during layer 4, five big Gates and a small door with an opening of 6'3' had been found on the north side of the wall. The Gateways erected during layer 3 had five big gates and during layer 2 had only three gates.

On the either sides of the Gateways brick bastions were made during layer 4 which had been repaired in all the successive phases. The brick bastion on the right side (southern) had also the provison of climbing up to the rooms on the first floor, as two walls running close parallel had been found on this side. As no such walls had been encountered on the northern side it may be presumed that the northern and southern floors were connecetd on the first floor.

Watchman's Room—

A room measuring 9'x 8' had been found by the side of the wall on the north, making the innermost projection, which can be dated to the Kushan period and was contemporary to layer 2 (PL VII A).

A Kushana terracotta had been found from inside the room below one course of brick. On the basis of the Kushan layers 2 and 1 striking and overlaying the structure it can be dated to 200—150 A. D.

Roads-

Different periods of roads from 7th—6th century B. C. to 2nd. century A. D, had been discovered near the gateway within the city. But the road made during the 2nd century B. C. is worth noticing (PL-IXA). It was 19 feet broad and provided with the edge—stones on both the sides. It had also 8 inches of solling made with the iron slags (wastage of iron). The top had been finally paved with bricks and brick-bats. The ancient wheel-track of the carriages on this phase had also been noticed (PL-VIII B). The difference between the two wheels was 4 feet. It is interesting to note that the two wheels of the modern bullock--cart in the nearby villages are also fitted at four- feet difference.

Brick Platforms-

On the sides of the gateway flanking the roads, two brick- platforms had been found in layer (4), thereby, belonging to the Sunga period. The platforms were built of single course of bricks in plan and had 7-8 courses of bricks in elevation. The central portion being filled with mud which must have been plastered with cowdung mixed with husk and used as open shops on the either sides of the road near the gateway. The platform on the north was bigger than the northern one (PL—IX B.)

Black-smith's workshop-

On the left side of the gateway near the southern defence wall a workshop had been found, where was a big clay oven. Two big water jars and fragments of two small copper pots; twelve early copper cast coins, two iron celts, two iron spades, an iron chisel, an iron fry-pan etc, were found from near the oven (PL-XIV A). It is interesting to note that the smith used to make war weapons, agricultural tools, coins and as well as other household materials in the same work—shop.

The Stupas-

Twelve-hundred feet north of Tilaurakot,

at a place called Dhamnahawa, twin stupas had been found and properly excavated. Cross sections A-B and C-D had been taken across the stupas, leaving balks of 1½ broad for the study of the sections.

The Big stupa—

The diametre of the big stupa was 52 feet, its height was found to be of 7' 1/2" feet from the working surface and was made in four phases (PL-XA). It had been given the footing of one brick of which 17"x6" being seen from outside the section of the stupa. The first phase of the stupa had been built, more probably during the 4th cent. B. C. and the diametre at this phase was nearly 50'. 6". From this phase N. B. P. associated potteries and Grey ware pieces had been found. In the second phase one course of bricks had been added around the outerface of the stupa, encasing the original face. After this encasement the volume of the stupa was enlarged and the diametre also became 52 feet. From the central cutting of this phase. N. B. P. pieces in black shade had been discovered. This phase can be dated to 300 B. C. A semicircular revettment of one brick course in plan, measuring 20 feet in length, had been given to the stupa on the southern side possibly to protect it from Banganga cutting (which was flowing very closely in the direction of east-west at the time). This was a very special type of revettment (PL-XB), which was in step fashion in the section. Beginning on both the ends with one course of brick in section the number of bricks gradually increased to 16 bricks in elevation at the centre.

In the fourth phase the shape of the stupa had been changed, adding four stepped fashioned nitches, on the four directions of the stupa. Among them only eastern and northern nitches could be located. The nitches on the west and south were probably washed away, because there were rain gullies. Therefore the sections of the stupa on the south and western directions were heavily damaged, specially on the west, where only two to five courses of bricks had been found existing. From this phase of digging two punch marked coins, 3 pieces of early cast coins and a mother and child (Sunga Pd.) figurine (PL-XIII) had been found.

The stupa had been cut in the centre, three feets all around and reached up to the depth of 10 feet, below which natural soil was struck. The natural soil was further cut to 3 more feets, but no casket or relics in any form had been found. So far is the question of construction of the stupa, in the centre, only four and half feet of brick layers had been found, below which was only mud only deposition. From this mud deposition few potsherds of Grey and N. B. P. wares were found. Such clay accumulation had been described by some archaeologists as clay stupa. But as similar potsherds had been found from this clay deposition, as had been found from the mortars of Ist phase of the stupa. It is hardly justified to give a separate date for this clay stupa, which had been simply built to economise the use of Kiln-burnt bricks.

All the bricks found in the stupa were wedge shaped, except in the sunga (4th) phase where few rectangular bricks were also found. The size of the bricks of phase I was 16½"x12 and 9"-2¾. In the second phase (3rd cent. B. C) they were 17" x 13" and 11-'3¼" The Sunga bricks measured 16½" x 10" &/ 7 x ½" 2½".

The Small stupa-

The second stupa, located at the distance of narly 15 feet north of the big stupa, was found to be having 26 feet of diametre and made of only one phase. All the bricks of this stupa

were of the wedged shape, and nothing had been found in the central cutting of this stupa too. In this stupa eight brick courses in elevation had been encountered. It was possibly a votive stupa offered by some religious people and was possibly made between the third and fourth phase of the big stupa.

These stupas were found burried below 3 to 4 feet of Banganga deposited clay, over which there were two trees of Pipal and Kushum germinated. After cutting those trees and clearing the bushes excavation was started. So far the question of its relationship with Kapilavastu is concerned, it may represent one of those four stupas or monuments, which has been referred by Huen-Tsang as existing before the four city gates. The four stupas may represent those commemoration stupas, near the city gates, erected in the memory of the four events (the sight of the oldman, the sickman, the dead body and the Sage), which led prince Siddhartha to desert the worldy life. The present stupa across Banganga (at that time) which was covered up by mud, was not visible and therefore the Chinese travellers did not mention it, while they mention the stupas on the east, south and a monument like vihar existing on the west of Kapilavastu city gates.

The Pottery

The potsherds found from layers 9 to 5 are painted Grey ware, N. B P., Black on Red ware and chocolate coloured sherds. The clay of these potteries are very fine and well levigated. There is actually no difference between the Painted Grey ware and the Black on Red ware. The clay as well as the slip of these wares are same except their colours which has been produced by controlling the degree of firing and possibly by using different types of firing techniques. The firing quality of these wares are so fine that they produce metalic sound. When compared to the P.G. ware found from Tilaurakot with Hastinapur, it can be marked that the P. G. wares from Hastinapur are thinner and have certain fine painted motifs like-Svastic, dots within circle or outside the circle, bands of loops, rising sun, Spiral designs, concentric circles, wavy bands, horizontal, vertical, oblique or criss-cross bands, group of sigmas etc, Whereas the pottery found from Tilaurakot are thicker in section and have horizontal or vertical bands, criss-cross, and irregular dots over the grey surface with black pigments. Among the grey wares found from the site the surface of most of the potsherds are plain whereas some are having shinning surface.

The N B. P. pieces are thin, made with good quality of clay, well baked and have black and silver shades. Their surface, where the polish are missing, have been found pale red.

The Black on Red ware is very close to the P. G. ware, except they are either plain or have horizontal painted thick bands done with chocolate or black pigments. The types of the pots found from these layers are dishes, basins, liped basins, bowls, different kinds of veses, water jars, vessels with mat impressions, inkpot lids and large varieties of miniature vases.

The pottery found from layers 3 and 4 are all red to buff-red wares, most of them having thick red slip. The quality of clay as well as the firing quality is also very fine. The type of pots found from these layers are frying pans and handis with flat or big handles, vases, inkpot lids, water jars (surahis), etc. Big water jars have been found partly burried under the working surface of the houses and mostly beside the roads.

Layers 1 and 2 have ill fired red pottery of coarse fabric. Most of the pots have Silt and mica on thair surface. The types found in these layers are bowls, dishes, handis, small and big water jars with thin long necks, inkpot lids, water drinking vessels with long and short spouts. Some of the spouts are also carved as crocodiles. Varieties of lug handles have also been found from these layers.

Antiquities from the Excavations

The antiquities found from Tilaurakot excavations are very rich in quality as well as in quantity. The number of antiquities found there are so much that they mostly engage the attention of the excavators over the whole day. They include terracotta Human and Animal figurines, Beads, Coins and Miscellaneous objects.

Terracotta Human Figurines-

The terracotta figurines found from the site can be devided into three divisons as they represent the features and norms of the three different schools of art traditions which were adopted by the people occupying the site of Tilaurakot. The art schools they represent are Mauryan, Sunga and Kushan. Among them there are more Female Figures and only few male Figures have been found from the site.

Mauryan Figurines — In this period big stone Figures of yakshas, Yakshinis or Figures in the rock cut caves had been made either by the kings or rich personly. Sometimes they were the donations of traders or occupational unions. Naturally, those stone art pieces produced were very few and the terracotta figurines were the demands of the common mass. These terracottas were made mostly by hands. The decorations were done with the suitabu clay bands which were made seperately, and then added over the body. Sometimes decoration over the body are also found to be done with the help of wooden pins. The figurines have big eyes, prominent nose, less ornaments and very expressive faces. There are some female figurines made only up to the breasts, below which they are cut flat.

Most of the figurines of this type had been found from the layers 5, 6, and 7. The number of the human figurines from layer 8 are very few. All together seven, Mauryan figurines have been found from the excavations. They are either red or of smoky colours (PL.XIII B) and are made of fine levigated clay. The figurines are havier in weight than the pieces from other art schools.

There is a female figurine decorated with circular discoid head ornament, heavy ear ornament, and a simple necklace around the neck (PL XV,A, 4). (28). Another is a female figure (PL.X IIIB) with elongated face, prominent nose, big eyes, circular ear ornament, one necklace and two pieces of beaded chains. There is also a flat hair pin shown just above the forehead. Another is a head of a young laughing boy, wearing turbon. Two pieces of female figurines with a piece of cloth (Dupatta), put over their heads. Lower portion of a female figurine (big sige and surviving only below the waist waist), wearing three bands of beaded waist ornament (Mekhala), and other ornament whose loops are hanging below the thighs and hips, have also been fomed from the site.

Sunga Figurines—

Large number of sunga figurines had been found from layers 3 and 4. These figurines are all moulded, have more ornamentation, posseses large varieties of hair dressings and hair coiffures. Unlike the Mauryan figures, the sunga figurines have no finishing or decorations on the back side. As they are moulded, they are not round but flat and thin figures. some of them are moulded with low

and others in high relief. Mostly on their back the irregular cutting scratches by knives can be marked. Some of these figures have also holes on the top edges (29), probably for hanging them on the walls. All the figurines of this period have red slip. The figurines found from Tilaurakot are Mother and child (Pl. XII, A), A lady with circular hair, arranged over the head and tied by a flat fillet across the centre (PL XV,A .3), standing figure representing a pair catching each other's hands (males left and females right hand in tie) and other hands put over their waists (PL XV. A, 6 and 9), female figurines feeding parrots, mostly over the left but sometimes over the right hand also (PL XV, A, 8). Padmasri standing over a full blown lotus and holding lotus flowers with long stems in each hand (PL XV,A, 7). These Padmasri figurines are very thin. Another variety of Sunga figurines are female figurines or Goddess wearing special hair dresses with varieties of ancient ayudhas and other symbols such as spear, parasu, Ankush and chawar etc. Their head gears are also decorated with beaded ornaments. Mention can be made of a small ($2\frac{1}{2}$"x 1") female figure which is similar to a figure found from Tamaluk (30). Most of the above figurines wear sari, arranged in different styles.

It is to note that the figurines with circular hair tied by fillet, Mother and child, female feeding parrots and the pair type of pieces are found duplicated from the same moulds, sometimes they are also made from smaller or bigger moulds.

Kushan Figurines–

During this period art schools adopted the use of stone for their artistic representations. Mass scale of stone sculptures were being produced at Mathura and Gandhar. As a result the demand of the terracotta art must have been decreased. This might be the cause of great deterioration in the terracotta art. All the pieces produced are only hand made. The clay is mixed with lot of husks and the figurines are ill fired. The weight of the pieces are also less when compared to the Mauryan and Sunga figures. The number of Kushan terracottas are also less than the Sunga terracottas.

The terracottas of this period found from the Tilaurakot excavations (layers 1 & 2), display the fan-like headgears, or there is a knot of hair tied over the head. The eyes, mouth, and nose are made either with incised lines or dotted lines with the help of wooden or bamboo pins. The female figures wear heavy ornaments in the ears. All together they produce a very crude picture and there is no delicacy or any expression of ideas in their faces like the Mauryan and Sunga terracottas. The Kushan terracottas from the site can be divided into three groups. In the first group comes those terracottas which are round and carved up to the foot. In the second group comes such figures who are carrying oil lamps in their hands. The Negam type of terracottas can be placed in the last group. They don't have any details in the face, heads, legs of any other part of their body and simply represent the human anatomy (PL-XV,A 2). Many such figurines have been found from Tilaurakot.

Animal Figurines

The animal figures found from the excavations are Elephant, Horse, Ram, Deer, Bull, Cow and Tiger. They have been made with fine clay and baked properly. Their colours are mostly red, but grey figurines with grey slip (RL-XV, B, 7 and 8) and sometimes with shining black slip have also been found from the lower layers (9 and 8). Among the figurines some were meant to be put over the whels. This is clear from the perforation they have in their legs (to be fitted over the wheels),

over the forehead (for keeping flag post), and across their nose or mouth (for keeping threads which were held by hands and drawn by the children).

The figurines from the layers 5 to 9 are mostly plain; they have been made with applied ears, tusks and tails. The eyes and eye holes are made with pins. The whole body is sometimes solid (PL–XV,B,8), but they are also found moulded and the inner portion being left hollow. The legs and heads always made separately and joined with the body. Sometimes the eyes are made separately as thin discs and added to the face (PL, XV,B, 1 and 3)

The animal figurines from layers 4 and 3 display more decorations done with the incised dotted holes inside a rectangle, diffrent types of stamped wheels (with four, eight or sixteen spokes), and varieties of leaf designs. These have been stamped over the hump of the body, thigh and tails. Among the popular animal figurines of this period, horses, elephants, and rams have been found highly decorated. The figurines of these layers are also distinct because of the thick red ship found over the whole body.

The figurines from layers 2 and 1 are ill fired as is clear from their broken sections. The designs over their body are mainly made with pin holes, in chain bands or dotted patterns. The eyes are made with applied circular thin bands.

Few birds like duck (PL–XV,B,4), hen and peacock have also been found from the site.

Beads—

Circular, barrel, cylindrical, drum, nut, multiple facetted, Ghata shaped beads of terracotta, shell, glass, stone, stonepaste and bone have been found from the excavations. The terracotta beads are either red or black coloured. The glass beads are both opaque and translucent. They are of black, faint blue, yellow, white and reddish colours An etched glass bead, with three groups of dots within circle in white pigment, from the stupa is worth noticing (PL. XVI. B, 16). The stone beads found from the site are carnelian, banded or plain Agate, chalcedony, crystal, Garnet, Amethyst and Jasper. The bone beads are mostly found from the lower layers (5 to 9). Some of the stone beads (mostly over the carnelian, agate, chalcedony and glass beads) have etchings done with white pigments. The motiffs are the straight, wavy or circular dotted bands or lines, zonal bands, pentagons, and vertical or horizontal lines. The black or blackish green glass beads have been filled with spiralled or straight horizontal white bands. Some of the bone beads are circularly or spirally grooved.

Bangles—

Most of the bangles found from the site are made of terracotta but glass (PL-XIV,B, 12), copper and thin or thick shell bangles were also found. The terracotta bangles of N.B.P. and P.G. ware period (layers 5 to 9) are also painted with black pigments with circular or oblique lines. Some of them have also projected cross bands. Among those terracotta bangles, some are circular and others are triangular in section.

Coins—

The coins found from the site were silver and copper Punch–Marked coins, silver pleated copper coins, early cast coins Die–struck coins with straight or oblique cross, Mitra coins (some bearing the name of Agni Mitra), and Kushan coins (belonging to Wima Kadphises, Kanishka and Huvishka) (31.)

Stone Objects--

The stone objects from the excavations include balls, decorated plates of soft stone, decorated pot pieces with lids of chalk stone [PL. XIV, B, 20], pieces of quern with or without legs, Mullers and a flat piece of Mathura Sand stone (red sand stone with white dots) piece.

Metal Objects—

The metal objects found from the site are silver, Gold leaf, copper (rings, pots, antimony rods, wheel, coins), Bronze (pots), Lead (Lead nails and ring had been found), and iron (found in the shape of nails with heads in large number, circular pieces (possibly used for locking the doors), flat iron pieces with nails (mostly found from the charred wood pieces of the gateways, PL XIV ,B,6), iron spade, celts, frying pan, chisel, arrow-heads (flat and circular types), fishing hooks and axe.

Seals and Sealings--

The seals and sealings found from the excavations are either of terracota or of chalkstone. They are all together four in numers. A chalkstone seal with decorated cylindricel handle found from layer 4 near the gateways has three letters in the Brahmi script reading DABILASA (Dabilasya), signifying a personal name. One terracotta sealing from layer 3 has the letters reading NEGAME. There are two more t. c. sealings and tokans which have not been read sofar.

Miscellaneous Objects--

Apart from those objects mentioned above, terracotta Balls, Tiles (with or without perforation (PL XIV,B,22), Discs (mostly made from broken pots,but sometimes also made and decorated with oblique incised lines along the edges, PL-XIV, B,17), Antimony rods of copper and bones have also been found. The bone antimony rods are both plain and decorated with incised angular bands. (PL-XIV,B,19 . Terracotta ear-studs, decorated with floral designs and vertical bands [PL-XIV,B,14], terracotta cartframes[PL-XIV,B,3] and wheels, decorated (PL-XIV,B,21), and plain (PL-XIV,B.18) have been found.The wheels are having hubs or they are sometimes without hubs. A copper wheel [PL-XIV, B,13], terracotta Dabbers of different sizes, among them mention can be made about a dabber which has the decoration of incised dots and crescents, alternately arranged all around below the neck (PL-XIV,B,1), Bone points (with single or double working heads [Pl XIV,B, 10 and 11], terracotta gamesman with different varities [PL-XIV,B, 5 and 15], have also been found. A very special musical instrument of terracotta, in the shape of a miniature pot has been found. Its mouth is closed and inside the belly some small stone pieces or brickgrits (?) has been put. When shaked by hand, it gives musical sound There are two types of flesh rubber, a flat one with sharp pointed dots and solid cylindrical type with sharp vertical lines. There are also circular jasper weights of different sizes.

The Dispute about the Location of the site of Kapilvastu

Scholars are sharply devided about the location of this ancient city. There are three different views.

(a) According to the first group there were two Kapilvastu cities. The first city was ancient one situated on the bank of the Ganges. Another had been built somewhere else after the sack of the ancient city by King Viruddhaka of Sravasti (beionging to the Kingdom of Kosala). Dr. V.Smith (32) proposed

the theory that the ruins at Piprahwa was the city of Kapilvastu visited by Fa-Hian and Tilaurakot as Kapilvastu, fits well with the narrative description of Huen-Tsang. Rhys Davids and others have supported this view.

(b) Another theory has been proposed by Mrs. Devala Mitra (Director, Archaeological Survey of India), which has been supported by Mr. K.M. Srivastava and others. These scholars have tried fo argue that the sites of Piprahwa and Ganwaria represent the old city of Kapilvastu. Mrs. Mitra writes (33) that "the fact that both the pilgrims noticed nearly a dozen identical Buddhist memorials at or near Kapilvastu makes one feel that they are describing one and the same place. It appears, therefore, that one of the pilgrims committed mistakes in respect of direction and bearings." She again adds that "the remains of Kapilvastu are to be sought in the mounds immediately around Piprahwa and not at the distant site of Tilaurakot. The remains at Piprahwa do not represent any city but a Buddhist establishment with monasteries, stupas and other ancillary Buddhist structures. Extensive excavation in the area around the relic-stupa and Ganwaria is necessary for getting the indubitable evidence in favour of the identity of Piprahwa and adjoining villages with Kapilvastu."

Working upon Mrs. Mitra's recomendations Mr. K. M. Srivastava (Superintendent, Excavations Branch of A.S. of India), claimed the monasteries found from his excavations at Piprahwa and Ganawaria as the royal palace of Suddodhan, King of Kapilvastu (34). As fourty-one seals, sealings, tokans and inscription over the lid of a pot came out from the excavation of the so-called palace at Piprahwa with the inscriptions - 'Om Devaputra Vihare Kapilavastu Bhikshu Mahasanghasa' and 'Om Devaputra Vihare Kapilavastu Bhikku Sanghas', Mr. Srivastava shifted the palace of Suddodhan at Ganawaria. But the large scale excavations at and around Ganwaria only brought out the remains of Buddhist Vihara and temples. From the excavations no trace of civic settlement of a city with a defence wall had been found from Ganwaria. The second century A.D. inscription reading Devaputra of Kapilavastu Bhikkhu Sangha, simply denote that the Vihara at Piprahwa was a member of Kapilavastu Vihara Maha-Sangha and had been built, most probably by Kanishka, the great Kushan King. It is well known that Kanishka was a great patron of Buddhism who not only built the biggest Vihara at Piprahwa but possibly also renovated the main Stupa at Piprahwa. These excavations have finally putdown the theory of Mrs. Mitra and Mr. Srivastava that the complexes at Piprahwa represented the ancient city of Kapilavastu. It is to be noted that Mrs. Mitra, who wanted to prove that Tilaurakot is not Kapilavastu has written in her Tilaurakot excavation report (35) that the earliest occupation she found from her excavation at the site cannot be dated earlier than the 3rd cent B. C., and that the evidence of coins and terracottas confirmed the same date. She again tries to argue that the Stupas with ancient weaponry symbols also bearing caskets which were found by Dr. Fuhrer at Sagrahwa were temples of late date (36). But the typology of the Stupas, as well as the existence of a big monastry in the central area itself confirm that they cannot be dated later than the Sunga-Kushan periods, therefore forwarding arguments on the basis of a medieaval period Orrisan Silpa-texts, that they were not Stupas but temples have no ground to stand.

Those Stupas at Sagrahwa had casket vases containing gold, silver, pieces, Nagas, flower leaves and semi-precious stones. Similar objects had been found from the Piprahwa Stupa by Mr. Peppe. Apart from these arguments it

should be remembered that the scholars like Dr. Fuhrer, Dr. V. Smith and of P.C. Mukherji, who were the eye-witness of those Stupa excavations, have accepted that they were no other monument than Stupas.

(c) The third group of scholars are those, who have accepted Tilaurakot as Kapilavastu. Most of these scholars have either visited the sites near Tilaurakot or have seriously tried to study all those complexes. The first scholar to suggest the area of Tilaurakot as Kapilavastu was indeed, Dr. Fuhrer. After Fuhrer, P. C. Mukherji excavated some of the important monuments of the place. He also studied the complexes in full details, which were existing at Sagrahwa, Araurakot, Nigalisagar and Gotihava. According to W. Hoey (37) "Smith (Dr. V. Smith) admits that the two pilgrims must have seen the same towns of Krakucchanda and Konakamuni; his theory that they saw two different Kapilavastus is thin." Similarly W. Vost writes (38) that "the pilgrims knew only one city of Kapilavastu corresponding to Tilaurakot." Among the modern scholars, one of the best authority upon ancient Tribes Mr. B. C. Law (39) has also accepted that "the Capital Kapilavastu is most probably represented by the ruins at Tilaurakot in Nepal Terai". Recently Dr. N.R. Banerji (Director, National Museum, New Delhi) has also written (40) in favour of Tilaurakot as the ancient city of Kapilavastu.

Some scholars believe that the city of Kapilavastu should be located near the Parinirvan Stupa of Lord Buddha at Piprahwa. But from the travel reports of both the Chinese scholars, Fa-Hian and Huen-Tsang, while the description of the Parinirvan Stupas of Kanakamuni Buddha and Krakucchanda Buddha as well as the Parinirvan stupa of Lord Shakyamuni at Ramagrama can be found mentioned, they never describe the Parinirvan Stupa of Shakyamuni existing at or near the city of Kapilavastu. The excavations of Mr. Srivastava atPiprahwa have, instead of solving the identity of the main Stupa from that site, confused the issue. It is to be remembered that the excavation of the site was necessary in view of finding an earlier stratum containing the relics of Lord Shakyamuni, in original form, because the inscription found over the relic pot by Mr. Peppe has been recently dated by Dr. C. C. Sircar as 3rd century B. C. That is one of the reason why Mr. Srivastava tries to anounce that he has found from his excavation of the Stupa the original relics of Buddha below the stratum, in wnich the earlier relics had been found by Peppe. After a close examination of the layers of the Piprahwa Stupa it will be hardly accepted by any archaeologist that two caskets (of Mr. Peppe and Mr. Srivastava) comes from two separate layers. Actually the similarity in the number of caskets (caskets in both the finds), as well as the way they have been found inside the boxes (varying only in materials, one made of stone walls whereas, other made of brick walls), found from the same layer and height, at the difference of only a few feets, prove that both the series of caskets are of the same date. Therefore, on the basis of Peppe's casket the Stupa can be dated to 3rd cent. B.C. which is also confirmed by the find of the associated N. B. P. pottery from the layer where casket has been found by Mr. Srivastava.

Identification of Tilaurakot As Kapilavastu

On the basis of the following points given below, Tilaurakot can be safely identified as Kapilavastu.

1) Kapilavastu on The Bank of Bhagirathi And Near The Sala Forest –

From diff rent Buddhist literatures we know that Kapilavastu had been situated near the Sala Forest and on the bank of Bhagirathi. The site of Tilaurakot is situated on the bank of Banganga (Ganges flowing through the forest), It is well known that Ganga is still, at many places, called Bhagirath (by the name of the Sage, who brought Ganges on this world after a great meditation). The river Banganga is one of the biggest and the most sacred rivers of that region. People from even twenty miles. distance bring the dead bodies of their relatives to cremate on the bank of this river. Very close to this site are still dense forest of Sala trees, the similar Sala or Sakha trees from which the clan derived its name as Sakhas.

2) Mountains Near Kapilavastu—

In the literatures the mountains near the city are frequently mentioned. The mountain from the ruins of Tilaurakot is hardly eight to ten miles on the north. The green shaded mountain looks very close and even the snowy peaks of the Himalayas, specially Dhaulagiri, can be easily seen from Tilaurakot, in fair-weather.

3) Size of The Ruined Site of Kapilavastu—

The extensive ruins of Tilaurakot only befits with the size of the Kapilavastu city. This site is extending over an area of two and a half miles, as narrated by Huen-Tsang. The fortified area of the site is 1600 feet on the east-west and 1200 feet on the north-south. But the outer city or the city of common citizens is extending on the north up to Dhamnahawa (half a furlong from the walled area); on the south up to the Derwa village (nearly a furlong away); on the east up to the area of the eastern Stupa; and on the west, the habitational deposition including some terracotta ring well were discovered up to Ramghat (nearly a furlong on the west). The ruins of the outer city are even extending on the other side (north-west) of Banganga, named as, Chatradei (where P. C. Mukherji had excavated a Ganesh temple (41) The ruins at that place is extending over an area of one mile).

4) Over-Walled city—

Mahavastu (II, 75) and Huen-Tsang have mentioned about the existence of high walls (most probably of bricks, which echoes from the words of the Chinese traveller, Huen-Tsang, who uses the following words-'The foundation walls were still strong and high, around the city. The walls around Tilaurakot had already been excavated by Mr. Mukherji, Mrs. Mitra and present writer, on the east, north and western sides. Apart from those walls, among the four gateways, referred to in the literatures, two gateways (on the east and west) have been already located by the excavations (of Mr. Mukherji and the present writer). No other site in that vicinity has such an elaborate brick walls and fortification complexes, which has been found from this ruined city.

5) Asita Stupa—

Mr. P. C. Mukherji in his excavations on the north-eastern area inside the ruined city of Tilaurakot, had found a sixteen sided Stupa with an attached square portico or hall (42). This location (as has been pointed out in the literatures) and the Stupa exactly fits with the describtion of Huen-Tsang about the Asita—Stupa at Kapilavastu.

6) The Achievements of Recent Excavations At Tilaurakot—

The defence wall of P. G. and N. B. P. ware period (dated to circa 7th cent. B. C.), the

burning evidence in whole of the city (as it has been already mentioned above that the city had been burnt by the army of King Viruddhaka during the life time of Buddha), specially in layer 8 belonging to circa 6th cent B. C.; and the three periods of habitational deposition at Tilaurakot (beginning from 8th-7th cent B. C. and ending at 2nd cent A.D.), which has also been supported by Fa-Hian and Huen-Tsang. They clearly mention that Kapilavastu city looked deserted, when they visited the place during the 5th and 7th cent. A.D. The Stupas on the east of the city excavated by Mr. Waddel, the twin Stupas on the north, excavated by the present writer, and the Stupa on the south in the Derwa village, certify that the description of the Chinese travellers about Kapilavastu which also had many Stupas in and around the city, becomes true when this site is accepted as Kapilavastu.

7) Antiquities From Tilaurakot—

The antiquities found from the excavations at Tilaurakot excells in quality as well as in quantity when compared to the other Buddha period sites like Vaisali, Pataliputra, Rajgriha and Sravasti, etc. If large excavations will be carried out at the site, it may produce one of the greatest hoards of Muryan and Sunga terracottas as well as different varieties of early coins.

8) Hastigarta And The Stupa—

The Hastigarta, mentioned by the Chinese pilgrims and the literatures, can be identified with the old pond and a Stupa close to the site of Tilaurakot, on the south, at the Derwa village (which is less than a furlong on the south of this site).

9) Gotihawa--

The nirvan Stupa and Asokan pillar found at the Gotihawa village may be identified with the nirvan Stupa of Krakucchanda Buddha. The site of Pipari (a N. B. P. and Grey Ware site of quite big size), nearly one mile north-west of Gotihawa may represent the native town of Krakucchanda Buddha named as 'Na-Pei-Kea.' This place is approximately seven miles south-west of Tilaurakot and fits well with the direction and distance, as narrated by the Chinese travellers.

10) Konakamuni Pillar—

The Konakamuni Buddha pillar, a mile on the east of Tilaurakot, also indicate the existence of the site in that very vicinity. The extensive site of Araurakot and the surrounding areas should be thoroughly checked to locate the original place of the pillar. It is to note that both the Chinese pilgrims clearly mention that the town of Konakamuni was between six to eight miles on the north of Krakucchanda's town. The old ruined city of Araurakot, close to the Nigalisagar on the east, most probably represent the old township belonging to Konakamuni Buddha.

11) Sagarahwa Represent The Site of Old MahavanAnd Memorials of The War Heroes-

This site, most possibly represents the famous Mahavan, which was on the north of Kapilavastu city. The big Vihara excavated by Dr. Fuhrer and drawn by Mr. Mukherji may be identified as the old Mahavan Vihara. Later on, the local people chose the same place to build Stupas in the commemeration of their war heroes killed by the army of Viruddhaka, who was the King of Sravasti. Among them, seventeen Stupas bearing the caskets and the cast courses of bricks engraved with the designs of ancient arms (an indication of those people being killed in the arms struggle), had been found after the excavation by Dr. Fuhrer.

As described in the literatures this site is still surrounded by forests and falls on the north of Tilaurakot, at the distance of one and half miles. The distance of the site as well as the direction is also similar to the description of Huen-Tsang. This site is situated on the eastern bank of Banganga and there is also a big tank, locally called as Sagarahwa.

12) The Nigrodharam Vihar—

The Anandabaga (northern) area of Taulihawa township, which is less than a mile south of Tilaurakot can well represent the ancient Nigradharam Vihar area. At this place, there is a Stupa below the modern Sarasvati temple and large areas of habitational deposits can still be seen. It is to be remembered that Huen-Tsang says that Nigrodharam was 3 to 4 li south of Kapilavastu where he had seen a Stupa and a Vihara.

13) Kapilvastu Situated on the West of Lumbini—

Tilaurakot, situated nearly twenty miles west of Lumbini, is also a point supporting the description of Huen-Tsang about Kapilvastu, who says that nearly twenty-two miles west of Lumbini is the city of Kapilvastu.

14) Sarakupa—

Fa-Hian and Huen-Tsang both describe the site of Sarakupa existing at the distance of 30 li south-east of Kapilvastu. Exactly in the same direction and distance of thirty li (nearly six miles), east of Tilaurakot, on the Taulihawa-Lumbini road, a furlong east of Dohani Village, there are places on the north as well as on the south of the road, where there are water springs. These springs never dry up even in the driest summer season of place. The local people call the place as Dharam-Paniya (Sacred-Water). This Dharamapaniya seems to represent the old Sarakupa as described by the Chinese pilgrims. From the habitation site of Dohani (a furlong west of Dharampaniya), the writer had collected N. B. P. potteries, which attest that the area is as old as the site of Tilaurakot.

15) Kaliya River—

In the east-west highway between Butwal and Ghorasinghiya, there is a river named Kaliya. The river reminds us about the name of a famous sage Kaludei. He was one of the disciples of Rishi Asita, who used to live near Kapilvastu on the Mountains. Kaludei was the person sent by King Suddodana to bring his son, Gautam Buddha, to the city of Kapilvastu, after his accomplishment of Bodhihood. The river indirectly helps to indicate that the city of Kapilavastu was situated in that very vicinity.

The above mentioned arguments may safely convince the scholars that no other site in that region except Tilaurakot is the ancient city of Kapilvastu. In fact, this is the only site within twenty miles of radius in that region which is centrally located between the different places mentioned by the Chinese travellers and also befits with the geographical and literary evidences related to the site of Kapilavastu.

Foot Notes

1) Ambattha-Sutta: Dighanikaya, edited by Rhys Davids and E. Carpenter, Vol-1,P.92.

2) Sumangal Vilasini, 3 vols (P.T.S.)

3) Divyavadan, edited by Cowell, P.348.

4) Samyutta-Nikaya, IV, 182.

5) Once Lord Buddha had to intervene in a struggle between the Sakyas and the Koliyas, which started about the distribution of water from Rohini (Jataka V, 412 FF; Jataka, I, 208).

6) Samyukta-Nikaya, edit. by Leon Feer, Vol-I, P-184.

7) Buddhaghosha's commentary to the Dhammapada, P-222.

8) Rhys Davids, Buddhist India, Motilal Banarasidas, 1971, P-222.

9) Besides Kapilavastu, the existence of nine towns have been recorded in different Buddhist texts. See-Camb. Hist. of India, I, 175 FF; also, TheAge of Imperial Unity, P. 16).

10) Camb. Hist. of India, P-176.

11) Rhys Davids, Buddhist India, P.18.

12) According to Rhys Davids, the Santhagarasala was simply erected over wooden pillars and had grass roof, but no walls.

13) Jataka, I, 63.

14) Papanch Sudani, Majjhima commentary, II, 575.

15) Dr. A. Fuhrer, Antiquities of the Buddha's birth-place in the Nepalese Tarai, Reprint, Varanasi, 1972, P.37.

16) Digh Nikaya, II, 146.

18) Jataka, I, 87, FF.

19) Majjhima Nikaya. III, 109.

20) Papanch Sudani, Majjhima Commentary I 449, Udana Commentary, 184; Samanta Pasadika, I-II, 393.

21) Jataka-I, 152:

22) S. Beals, Buddhist records of the Western World, Intro. Chapt., P. XVII.

23) Progress Report, Arch. Survey, N. W. Provinces and Oudh Circle, Vol-XII, 1879; also see A.S. Report, 1894-1895.

24) A. Fuhrer, Monograph on Buddha Shakyamuni's Birth-Place in the Nepalese Tarai, Arch. Survey. North. Ind. VI, Allahabad, 1897.

25) P.C. Mukherji-ibid:

26) The Dept. of Archaeology, however did not agree with the

views of Mrs. Mitra about Tilaurakot; directed the writer to start excavations again at the site. With the limited man-power and equipments available in the Dept., the excavations under the writer's leadership started at the site in the year 2023 and continued till 2026 and after two year's gap the excavation at the site was again resumed in the year 2029.

27) Archaeological excavations are the results of team work. So is the case with this excavation. Therefore, the writer express his gratitude towards all who took the present excavation work either in the part in field or in connection with its publication. The writer must express his heartfelt thanks to the Director, Mr. R. J. Thapa, who not only encouraged to conduct excavations but also gave fruitful suggestions during the publication of this small Paper. Thanks are also due to Mrs. R.B. Pradhan, Mr. B.K. Rijal, Mrs. S. Shrestha, Mr.P.H. Chitrakar, Mr. S. R. Shakya, Mr. H.M. Amatya, Mr. D. R. Ranjitkar, Mr. B. P. Ranjitkar, Mr. T.R. Tamrakar, Mr. C. R. Tamrakar, Mrs. S. Manandhar and Miss R. B. Saiyad. Who also me for this work

28) The figure illustrated here in the place is very fragile but there is another full piece from the same excavation. Apart from these pieces Mrs. D. Mitra has also published similar figurines. See-Excavations at Tilaurakot and Kodan And Exploration in the Nepalese Tarai, 1972, PL-XXIX, 1).

29) Tilaurakot, the ancient city of Kapilvastu, Buddha Jayanti Celebrations Committee, V. S. 2034, PL-X. Another type of Padmasri, standing over a bunch of lotus flowers (Padma-Kunja), had been found from the excavations at the site conducted by the Rissho Univ. team. This piece has also two suspension holes on either side of the top.

30) The Age of Imperial Unity, Bharatiya Vidya Bhavan, Bombay, 4th ed. 1968, PL-XXXV, Fig. 86.

31) It is to be remembered that a hoard of punch-marked coins have been found from the site, from the excavation of the outer area, on the western side of the walled ruins. Another hoard of Kushan coins (with approximately 700 coins) have been discovered at the site by the Rissho University excavation team, from TLK-6, roughly in the central area within the walled city.

32) Preferatory Note by V. Smith in the report of P.C. Mukherji, ibid.

33) Mrs. D. Mitra, Buddhist Monuments, Calcutta, 1971, PP.249-50 and 253.

34) His notes on the excavations were published in the Indian Archaeology-A Review, 1970-71; Bulletin of the Indian Archaeological Society, Vol. VI, 1972-73; Bangkok Post, April 14, 1973, and several other magazines and newspapers.

35) Mrs. Mitra, Excavations at Tilaurakot and

Kodan and Explorations in the Nepalese Tarai, P. 15.

36) Ibid, P. 233-34.

37) JRAS of Great Britain and Ireland, 1906, P. 454.

38) Ibid, PP, 553-80.

39) B.C. Law. The Age of Imperial Unity, 1968, P-16.

40) Dr. N. R. Banerji, Indian And Foreign Review, Vol 13. No-25, 25th Sept. 1976.

41) P. C. Mukherji, ibid, see his report on Chatradei.

42) This is an Apsidal Stupa which has also been found from the following sites in India—Rajgir, Udayagiri, Harwan, Brahmagiri, etc. For further details about this type of Stupa, see-H. Sarkar, Studies In Early Buddhist Architecture of India, Delhi, 1966, P-30.

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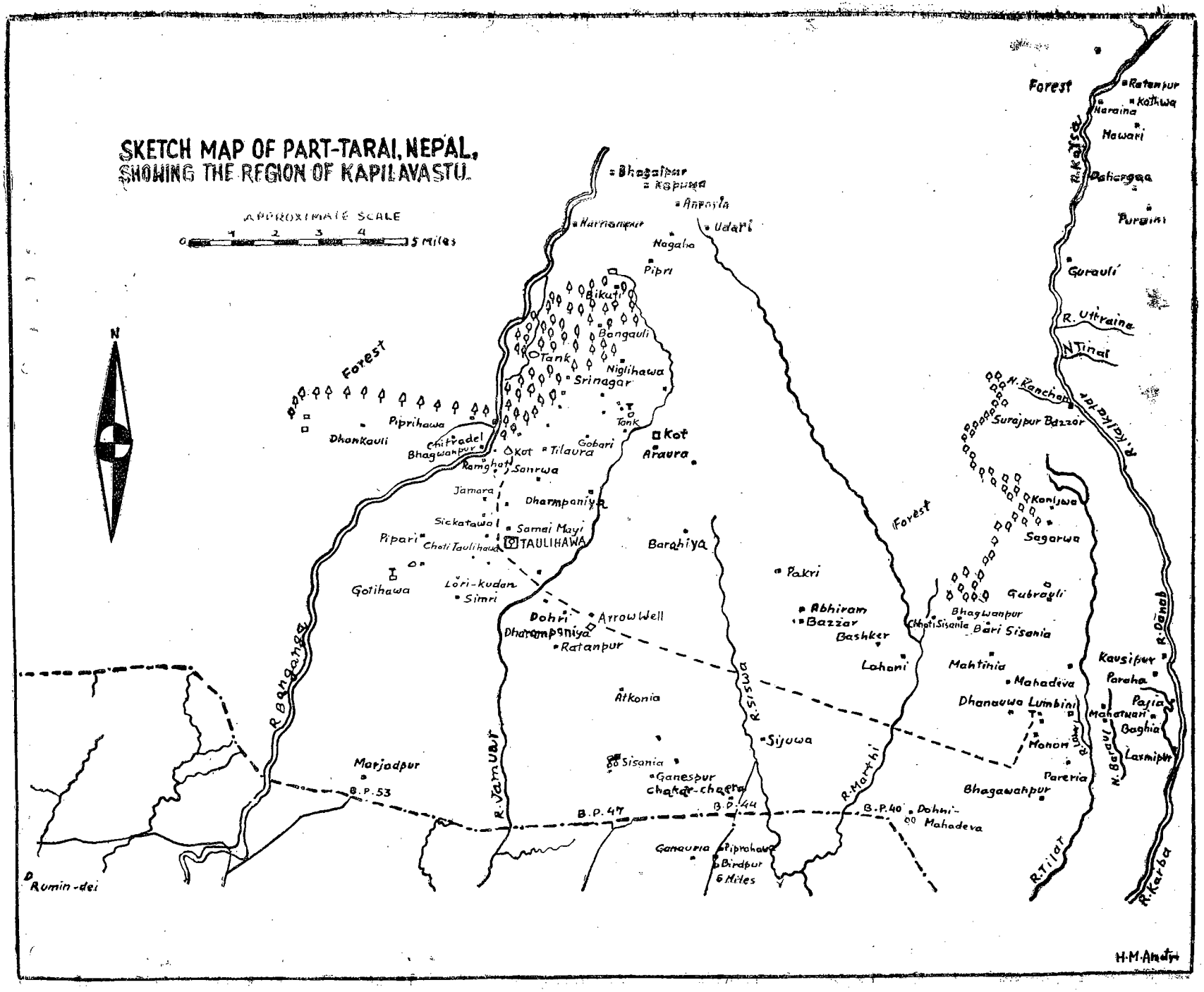
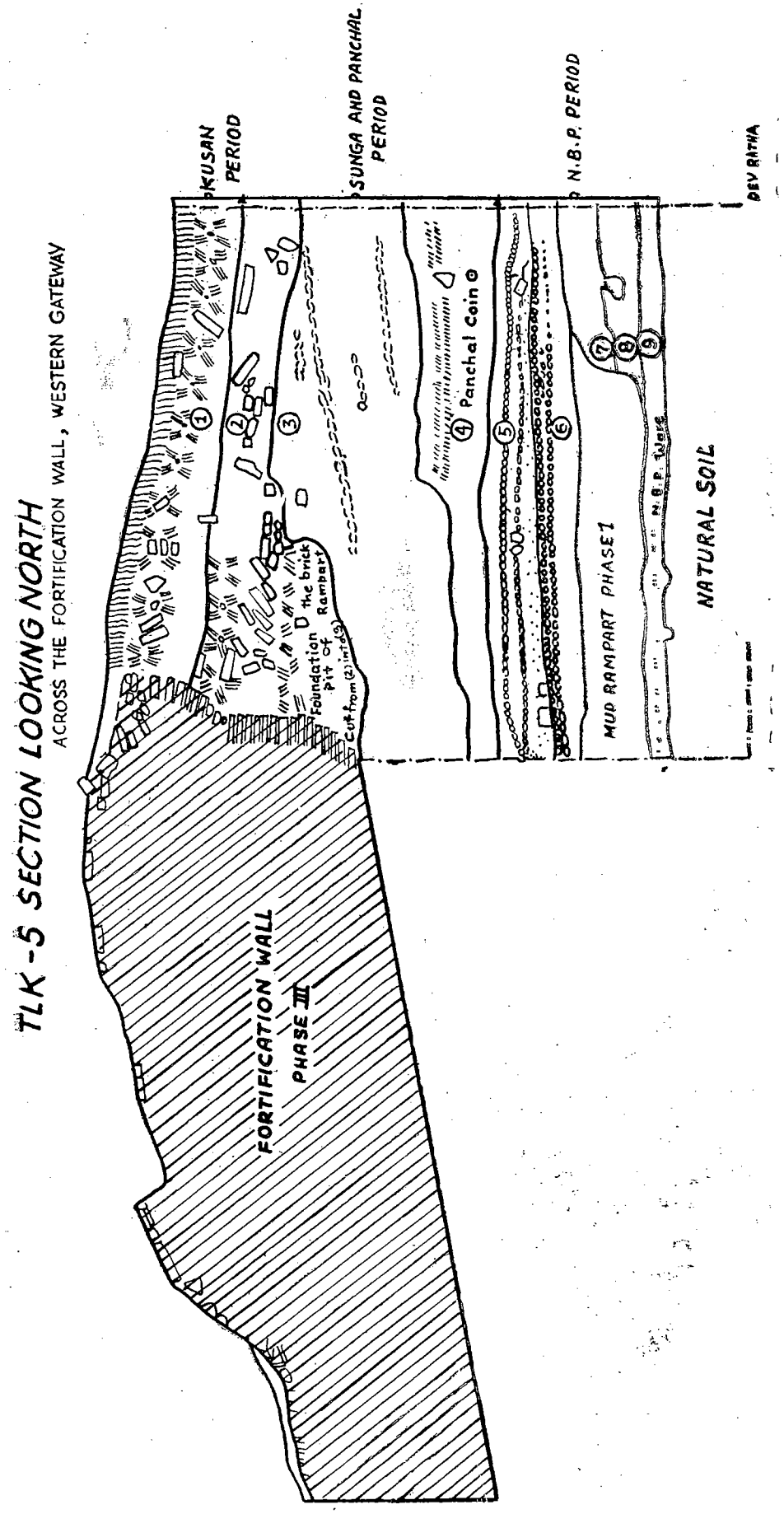
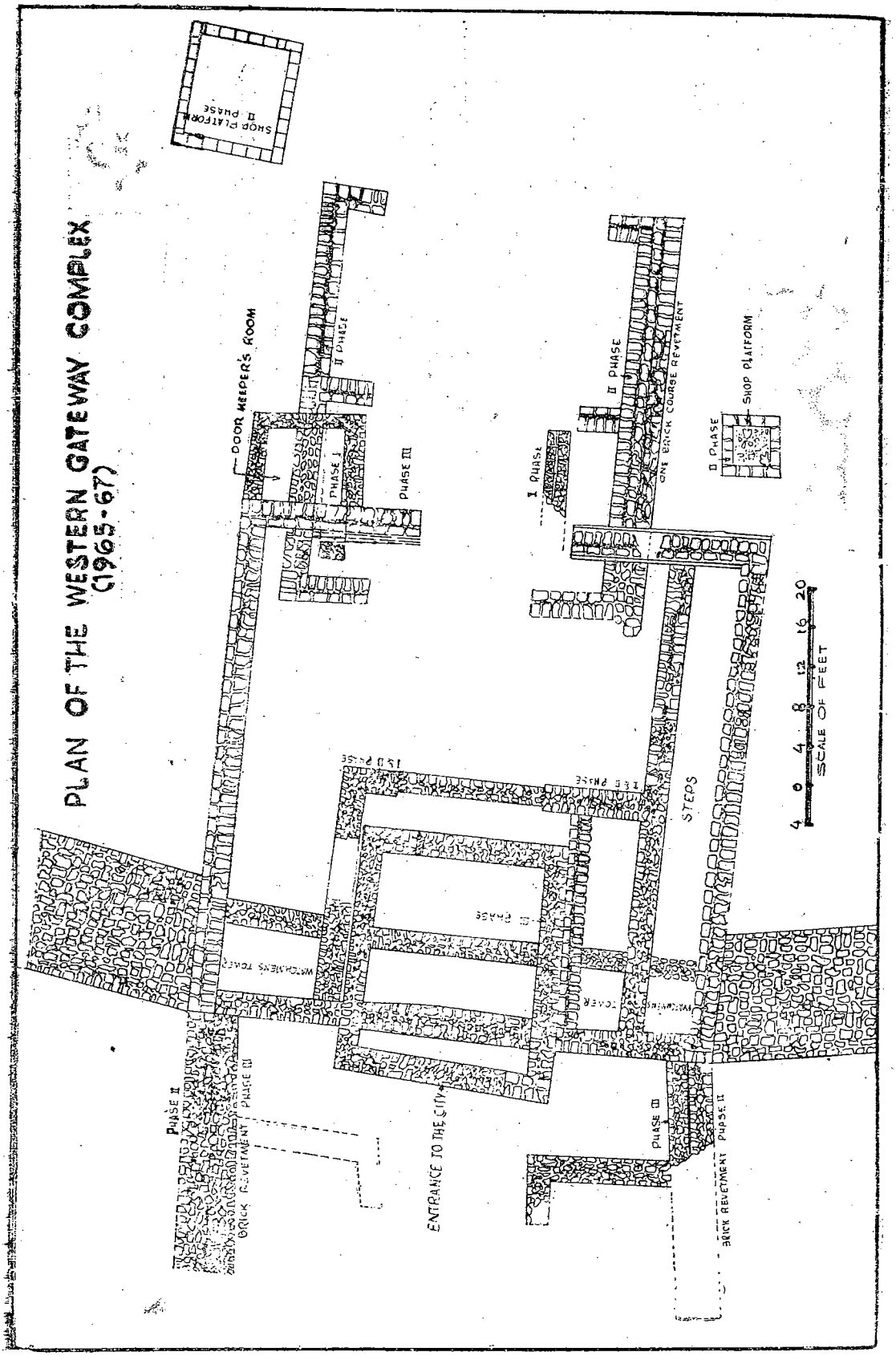
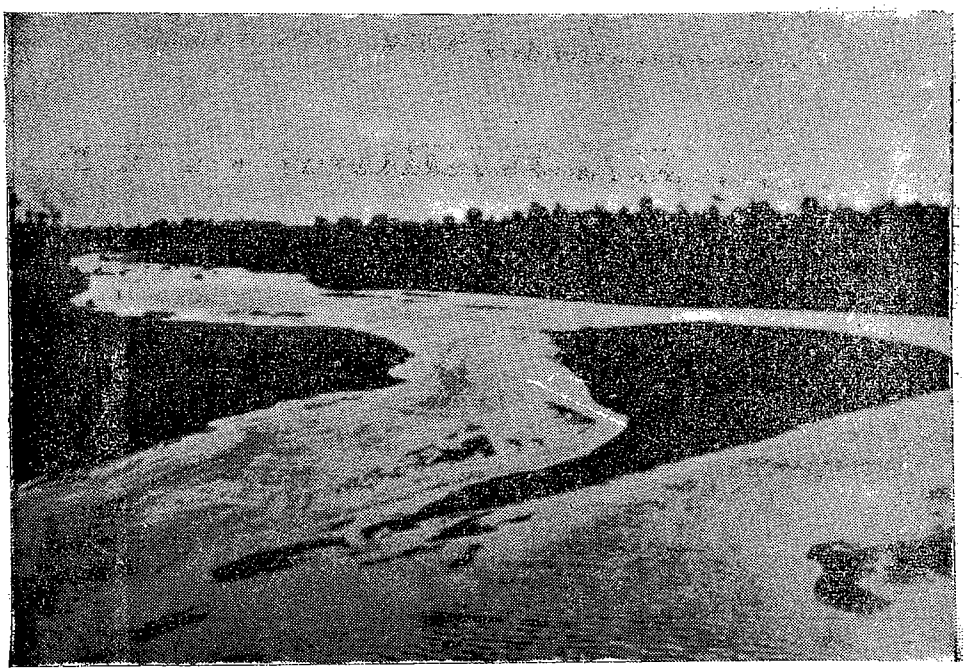

SKETCH MAP OF PART-TARAI, NEPAL,
SHOWING THE REGION OF KAPILAVASTU.
APPROXIMATE SCALE
0 1 2 3 4 5 Miles
N
Forest
Bhagalpur
Kapilwa
Anpaila
Harrianpur
Udari
Nagalia
Pipri
Bikuli
Bangauli
Tank
Niglihawa
Srinagar
Piprihawa
Dhankauli
Chitradel
Bhagwanpur
Kot
Tilaura
Gobari
Ramghat
Sanrwa
Tank
Kot
Araura
Jamara
Dharmpaniya
Sickatawa
Samai Mayi
TAULIHAWA
Pipari
Choti Taulihawa
Barahiya
Gotihawa
Lori-kudan
Simri
Dohri
Arrow Well
Dharampaniya
Ratanpur
Pakri
Abhiram
Bazzar
Bashker
Lahani
Forest
Atkonia
Sisania
Ganespur
Chakra-chakra
Sijuwa
Marjadpur
B.P.53
B.P.47
B.P.44
B.P.40
Dohni-
Mahadeva
Ganauria
Piprahawa
Birdpur
6 Miles
Rumin-dei
R. Banganga
R. Jamuar
R. Sisia
R. Marthi
R. Tilar
Forest
Ratanpur
Kathwa
Naraina
Nawari
Paliarpaa
Purwini
Gurauli
R. Uttraina
N. Tinai
N. Ranchan
Surajpur Bazzar
R. Kaliya
Kanjwa
Sagarwa
Gubragli
Bhagwanpur
Chhoti Sisania
Bari Sisania
Mahtinia
Mahadeva
Dhanauwa Lumbini
T.
Mohon
Pareria
Bhagawahpur
R. Jhar
R. Danab
Kausipur
Paraha
Pajia
Mahatwari
Baghia
Lasmipur
N. Barai Jhar
R. Karba
H.M.Andr


TLK-5 SECTION LOOKING NORTH
ACROSS THE FORTIFICATION WALL, WESTERN GATEWAY
KUSAN PERIOD
SUNGA AND PANCHAL PERIOD
N.B.P. PERIOD
DEV RITHA
FORTIFICATION WALL PHASE III
the brick Foundation pit of Rampart
Cut from (2) into (3)
Panchal Coin
MUD RAMPART PHASE I
N.B.P. Ware
NATURAL SOIL

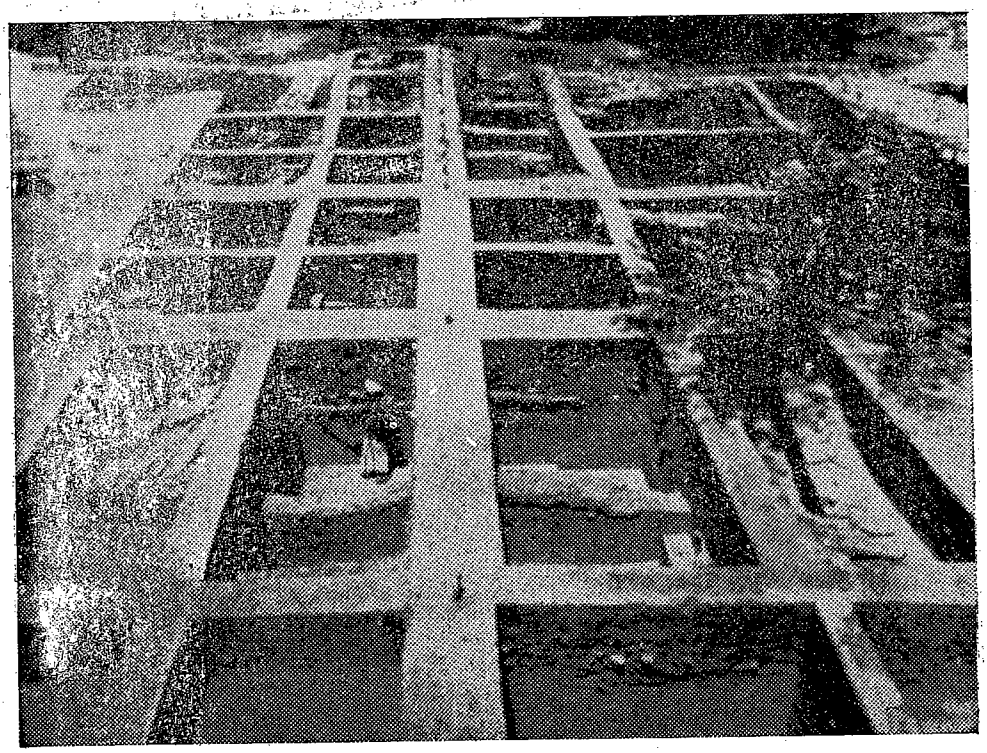

PLAN OF THE WESTERN GATEWAY COMPLEX
(1965-67)
SHOP PLATFORM II PHASE
DOOR KEEPER'S ROOM
I PHASE
II PHASE
III PHASE
SHOP PLATFORM
ONE BRICK COURSE REVETMENT
STEPS
SCALE OF FEET
0 4 8 12 16 20
WATCHMEN'S TOWER
ENTRANCE TO THE CITY
BRICK REVETMENT PHASE III
PHASE II
PHASE III

A. General view of Tilaurakot with Dhaulagiri in the back ground

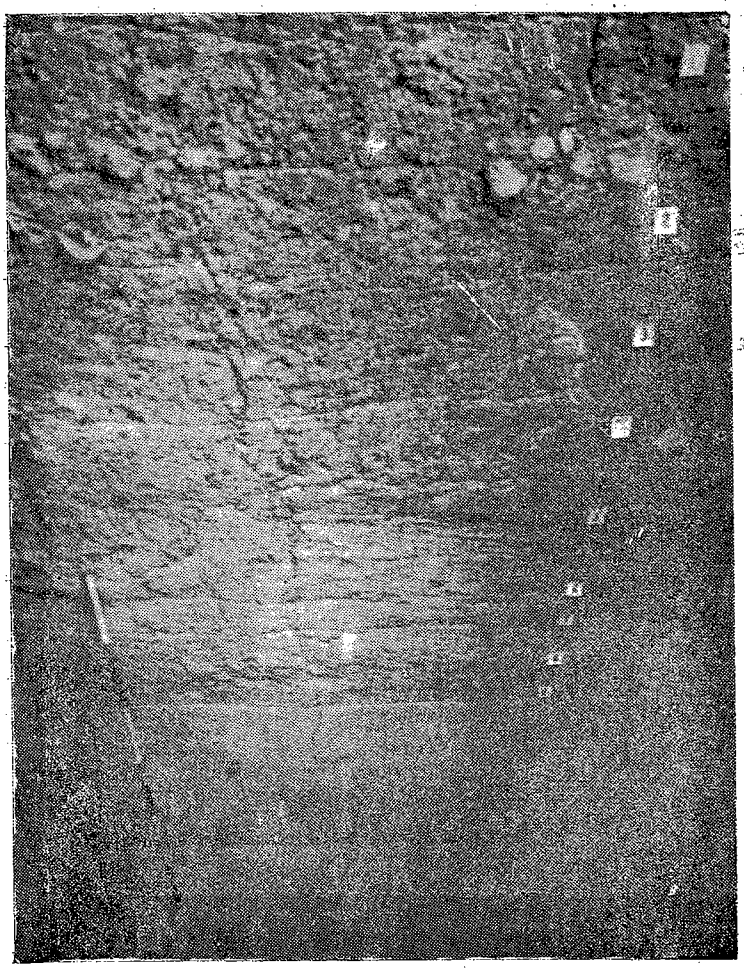


B. A view of Banaganga in the foreground of the Himalaya

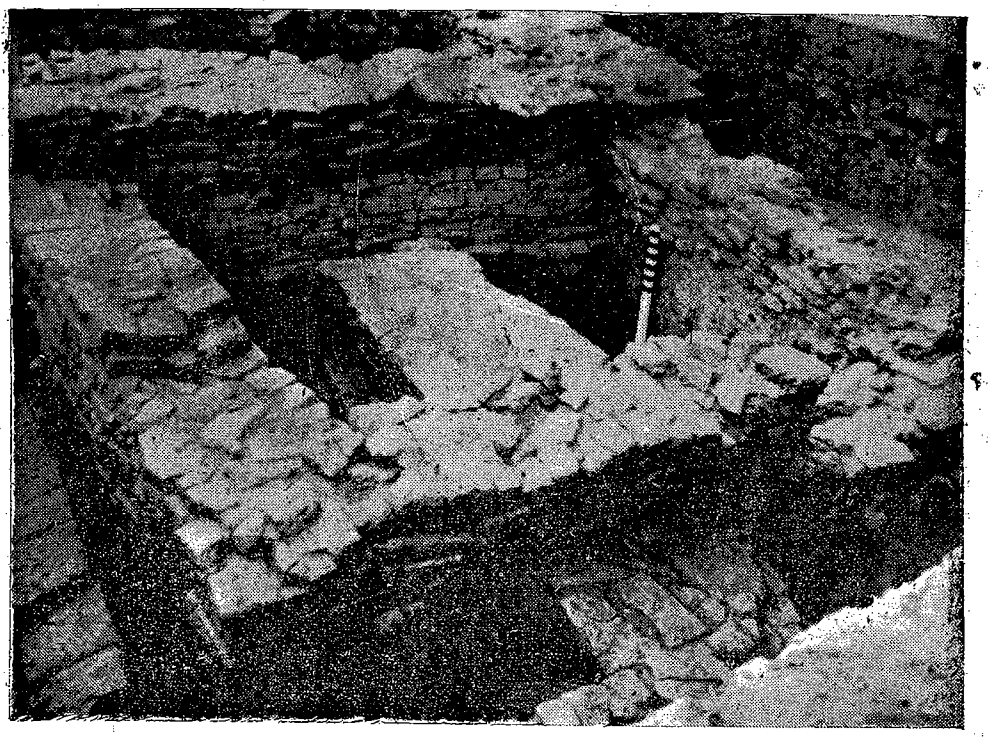
A. View of the excavation of the gateway Complex



B. Full view of the western gateway Complex after Excavation



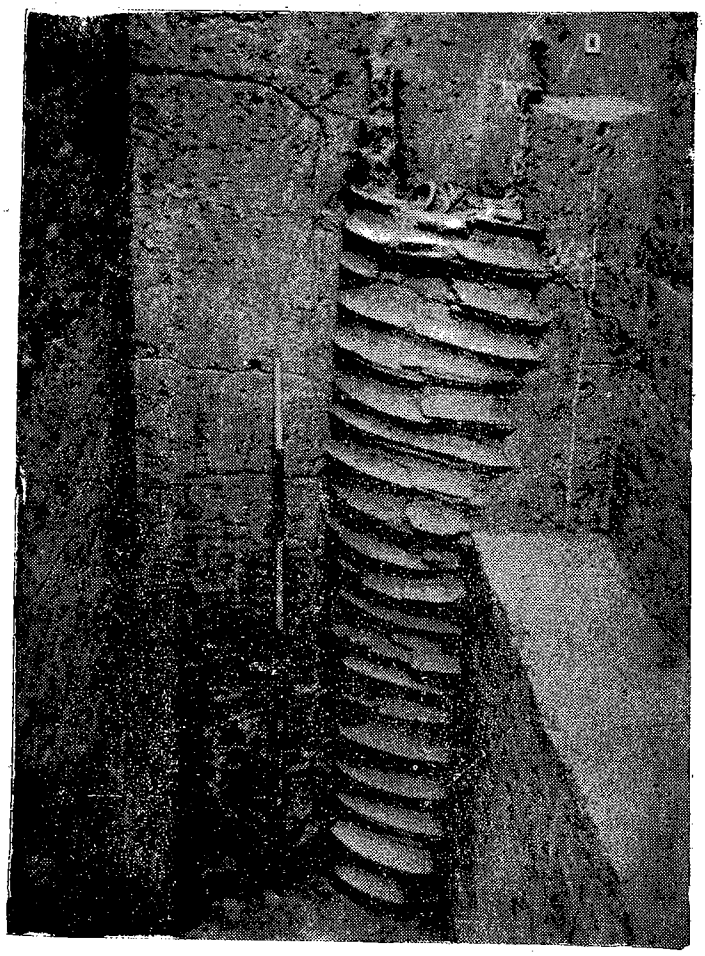
Section facing North, T L K – 6



A. Watchman's Room layer (2) western gateway

B. Cart track over the Road, layer (4), TLK. western gateway

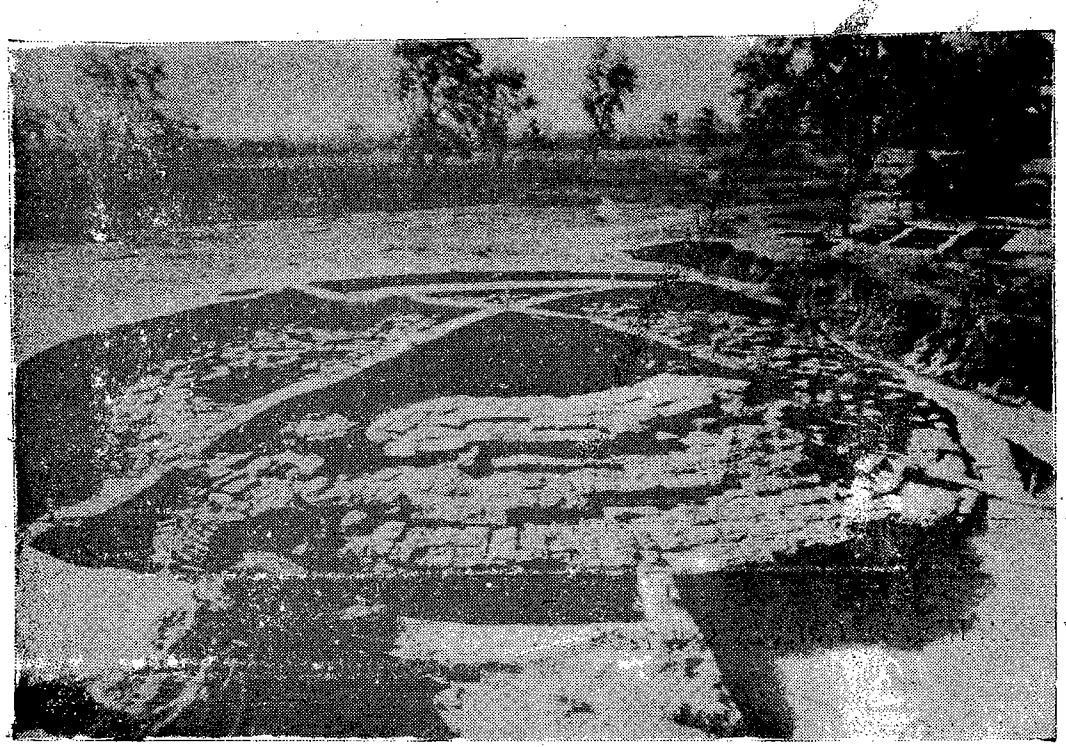
A. Brick wall to protect the mud rampart phase IInd.



B. T. C. Ringwell layer (6), TLK, Gateway.

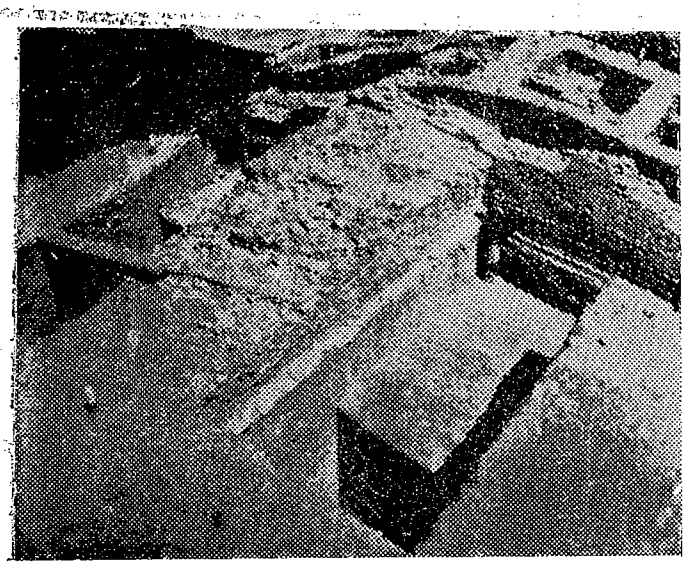
A. A Brick Road of layer 4 sealed by layer 3.

B. Western Gateway Complex After Conservation in V.S. 2034.

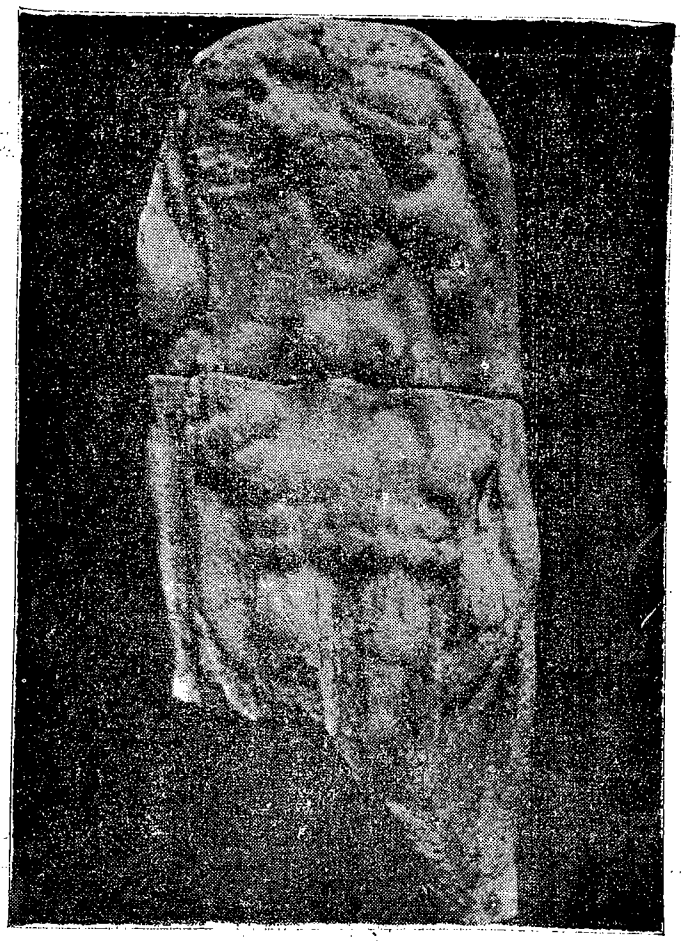


A. Main Stupa north of T.L.K.

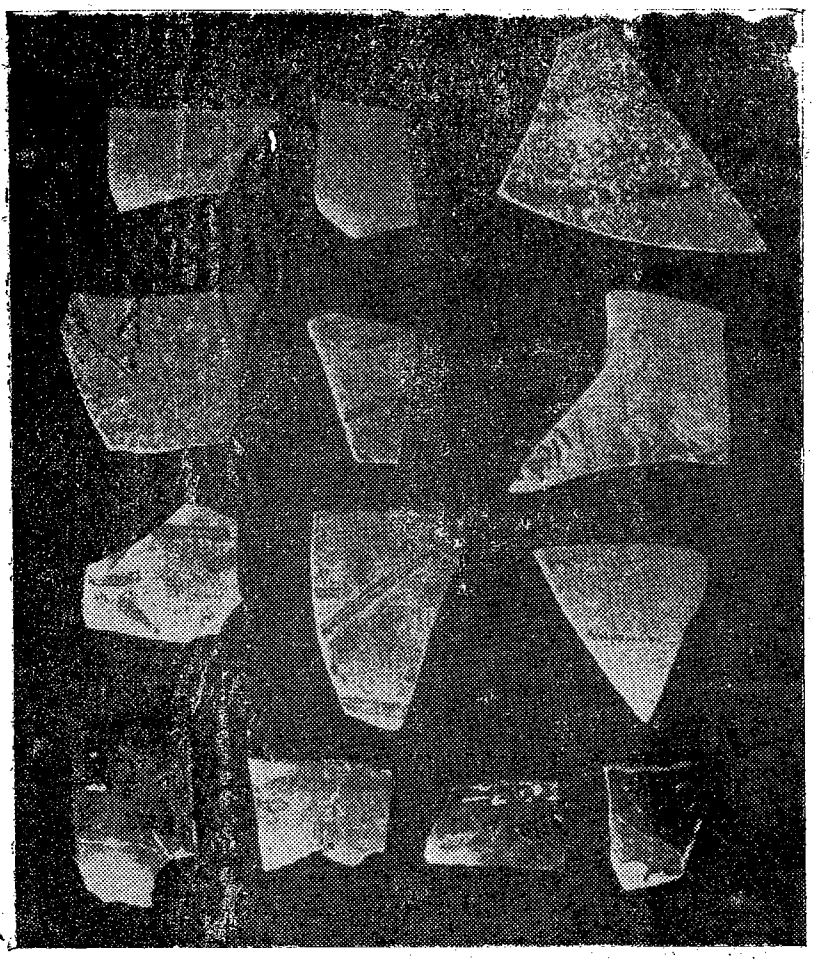
B. Stepped revetment on the south of the main Stupa, north of T.L.K.



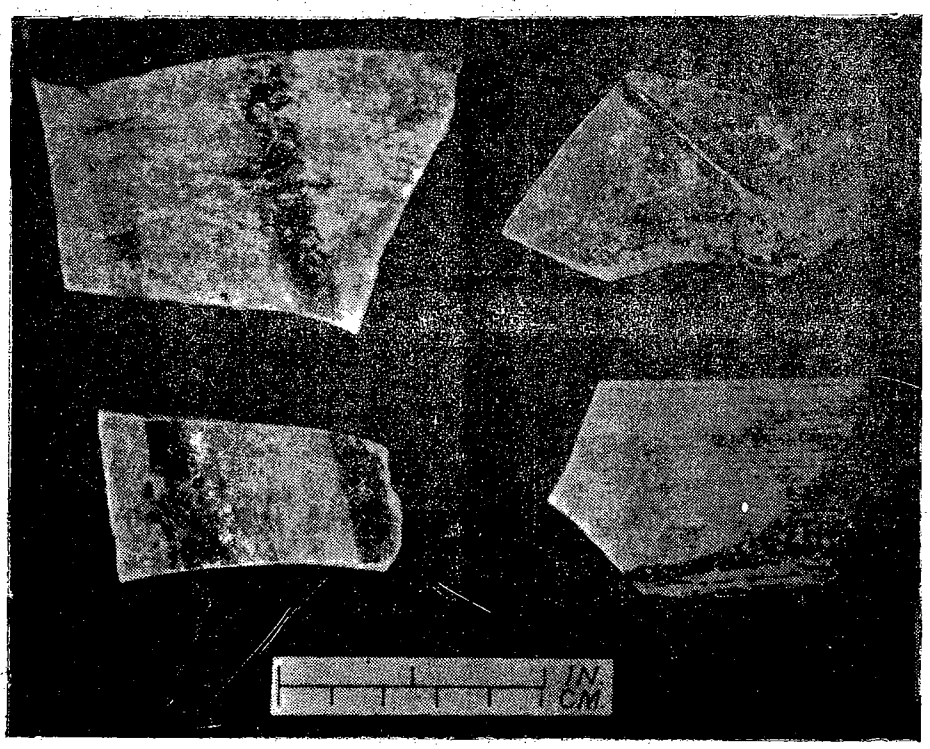
A. Western Gateway Complex.



B. A Sunga pd. T.C. Female Figurine.

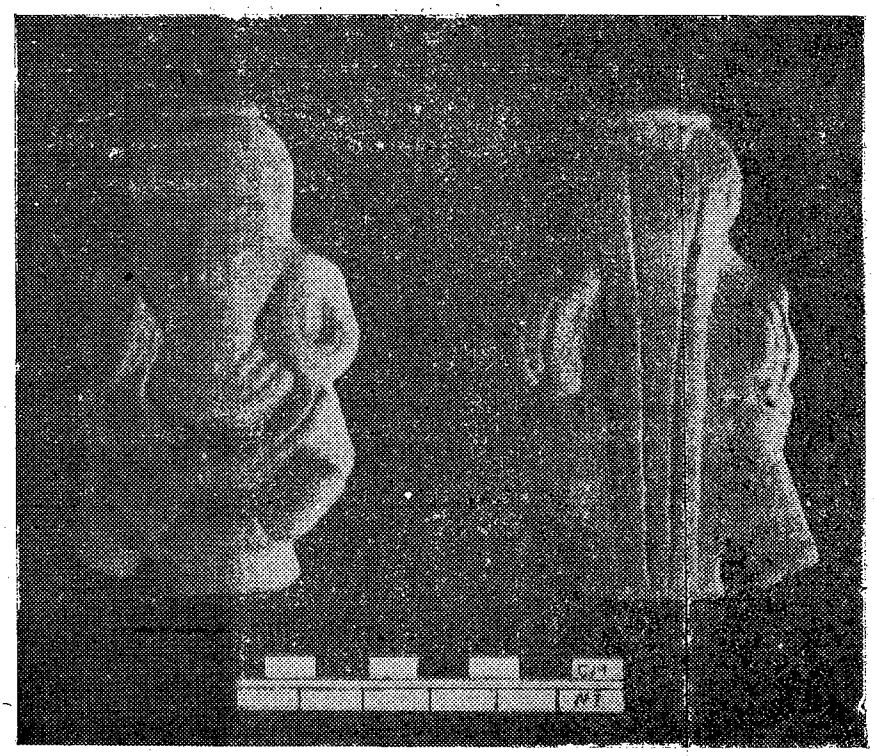


N. B. P. and Grey Ware Potery sherd, T.L.K.



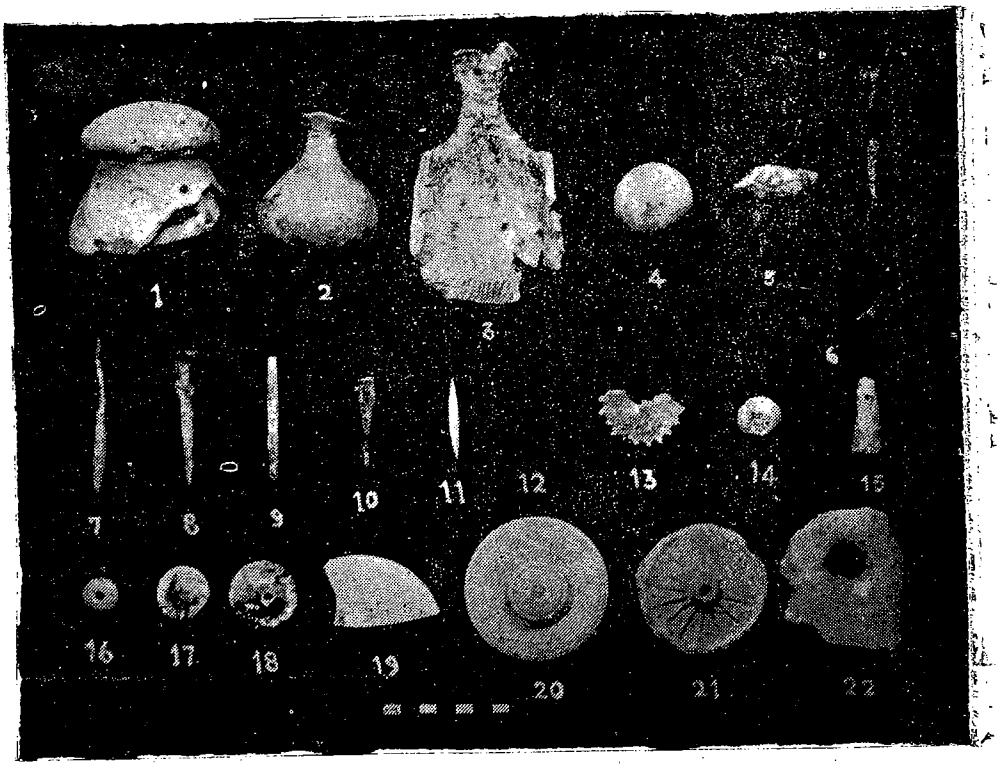
Painted Grey-Ware, T.L.K.

A. T.C. Mother and Child, Figurine, Sunga Period



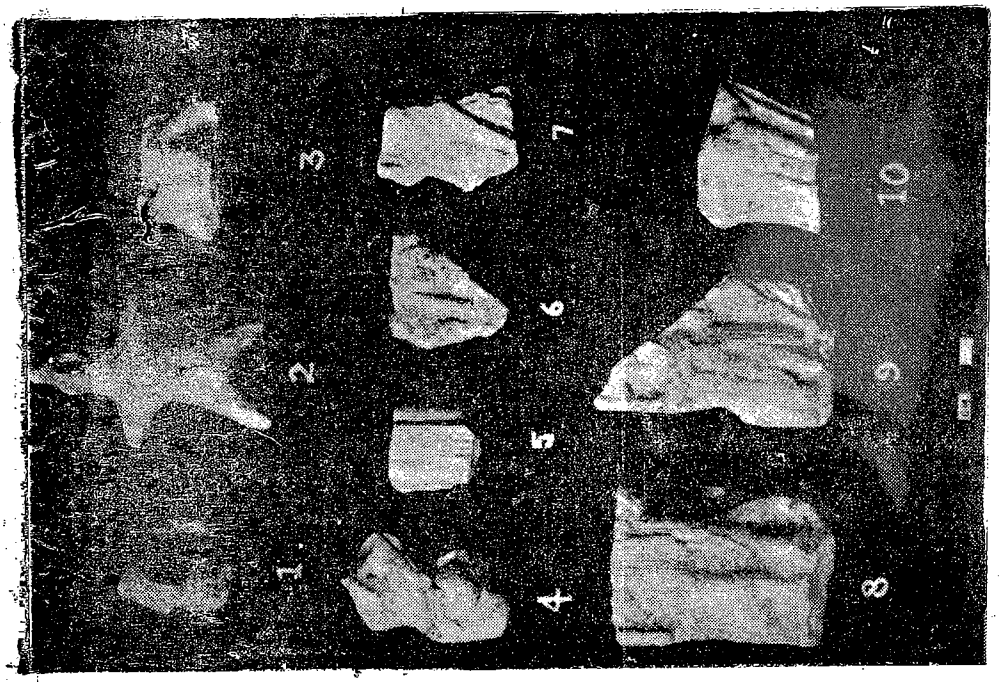
B. Maurya terractotta female figurine obv. & Reverse.

A. Metal Implements From the Workshop.
1 and 7 Iron Spade, 2. Iron Fry Pan, 3. Copper Pot, 4. Axe,
5. Sickle, 6 and 8. Iron Celts.



B. Miscelleneous Objects.

*B. T.C. **Animal** Figurines.*



*A. T C. **Human** Figurines.*

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'प्राचीन नेपाल'का निमित्त प्राग्-इतिहास तथा पुरातत्व, लिपिविज्ञान, हस्तलिखित ग्रन्थ, मुद्राशास्त्र, अभिलेख, संग्रहालय तथा ललित कलासंग सम्बन्धित मौलिक रचनाको माग गरिन्छ ।

रचना संक्षिप्त तर प्रामाणिक हुनुका साथै अद्यापि अप्रकाशित हुनु पर्दछ । तर कुनै प्रकाशित विषयका संबन्धमा यदि सिद्धान्त र प्रमाण प्रस्तुत गरिएको भए तिनको स्वागत गरिने छ ।

रचनासंग सम्बन्धित चित्रहरू पठाउन सकिने छ । रचना पृष्ठको अग्रभागमा मात्र लेखिएको हुनु पर्नेछ ।

प्रकाशित लेखहरूमा व्यक्त गरिएको भावना वा मत सम्बन्धित लेखकको हो ।

निर्देशक
पुरातत्व विभाग
रामशाहपथ
काठमाडौं, नेपाल

Contribution of original nature dealing with pre-historic and field-archaeology, epigraphy, manuscripts, numismatics, archives, art and architecture of Nepal and museum and other techniques connected with various aspects of our work are invited to 'Ancient Nepal',

The contribution should be concise and well documented, and based on hitherto unpublished data, if not new interpretation of already known evidence.

The opinions expressed are those of the authors and donot necessarily reflect the views of the editor or the Department of Archaeology

Photographs and illustrations (line drawing) may be sent. The typescript should be in double space and on one side of the paper only sent to:-

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